

THE MUSICAL TIMES

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SEPTEMBER 1, 1914.

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H. FITZCLARENCE,

August 8, 1914.

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AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1914.

THE WAR AND THE FUTURE OF MUSIC.

BY ERNEST NEWMAN.

It is already a commonplace among journalists that whatever be the military result of the present war it is a very different Europe that we shall know when it is over. There will be new political delimitations, and as a necessary consequence, in course of time, new cohesions of social ideals and habits. It goes without saying that art of every kind will be profoundly affected by the intellectual outcome of all these changes, and music, perhaps, more than the other arts. Upon the immediate consequences of the war to music it is hardly necessary to dwell. For purely economic reasons the whole business of music performing and music publishing is bound to suffer for years to come; and of course the better kinds of music will suffer most. The German publishers in particular will almost certainly be so hardly hit that they will be unwilling or unable to speculate in new music of the higher sort. If the war continues for a year or two, every musical undertaking that at the best of times has hard work to keep its finances on the right side will cut down all superfluous expenditure; one effect of which will be that composers must either abate the extravagance of their present demands for performing fees or do without performances. In England our concert life will suffer greatly, and our operatic life even more, for in the most prosperous days good opera in the provinces is a precarious business. But these and other economic results of the war are so obvious that it is superfluous to detail them. Nor need one say very much of the sentimental implications of the war. No class of people can regret it more than musicians. Of all arts music is the most cosmopolitan; the regular daily interchange not only of compositions but of performers has made Europe virtually a single country so far as the practice of music is concerned. Musicians may well doubt the sanity of a world in which Kreisler is in arms against Ysaye and Thibaud, in which it is the business of those of us here who owe some of the finest moments of our life to the great living German composers to do all we can to prevent their pouring out any more of their genius upon us. If, as some optimists imagine, this war means the end of the diplomats and the militarists, none will rejoice more sincerely than musicians. We, at any rate, believe as we may in the political necessity and inevitability of the war that has been

forced upon us by a handful of men with whom none of us has any real concern, have no hatred for the great German race. 'How could I write songs of hate without hating?' said Goethe, when he was reproached with not having placed his muse at the service of the German patriotism of his day against the French, 'and how could I, to whom the only distinctions that matter are civilization and barbarism, hate a nation that is one of the most civilized on earth, a nation to which I owe so much of my own culture?' How, we musicians may ask, can we contemplate without alarm and regret a possible set-back to the culture that, be its faults what it may, has given us Wagner and Brahms and Strauss and Hugo Wolf?

In other fields than the political the war, if it be prolonged, will mean the drawing of a line across the ledger and the commencement of a new account. It is impossible for the Continent to pass through so great a strain as this without a setting free of great funds of dormant emotion, and a turning of old emotions into new channels. These tremendous crises always have a far-reaching nervous effect. Sensitive and delicately poised brains they may drive into a sort of insanity, as the troubles of his time drove Burke towards the end. These nerve-racked periods generate a nervous race. The bizzareries and morbidities of the French romantic movement were the direct outcome of the Napoleonic wars; how could these men have healthy minds and healthy bodies, conceived as they were, as De Musset said of his generation, between two battles? And we have only to read De Musset's 'Confession d'un Enfant du Siècle' to realise how inevitable were the cynicism and the materialism of the France of 1830 after the reaction that followed the fever of the Napoleonic epoch. We may depend upon it that this war will have its profound effects on the finer musical minds of the Continent. There will be new horizons to envisage, new hopes and fears and joys and despairs to be sung. Were we writing about the situation as if it were five hundred years behind us, and so a subject merely for unimpassioned scrutiny of forces and correlation of causes and effects, instead of something blindingly and terrifyingly near to us, we might perhaps say that some such war was necessary for the re-birth of music. For there is no denying that of late music has lacked truly commanding personalities and really vitalising forces. Now that Strauss has failed us there is no one of whom we can think as having the seeds of the future in him. German music as a whole has settled into a complacent tilling of an almost exhausted field: a few discontented spirits like Schönberg have aspirations towards something new and more personal, but without the capacity to realise them. The French are all small people,—very interesting, but indubitably small. Italian music is strangling in the grip of a commercial octopus. Russia is divided between men who see the wisdom of building upon the classical tradition but are not quite big enough to give the tradition an

unmistakably new life, and men who reject the past before they are sure of the future, or even of the present. In England Elgar is still the one figure of impressive stature; the men who are almost contemporary with him are not fulfilling their early promise, while in the crowd of younger men it is impossible to distinguish one who has the least chance of making history. Never has there been an epoch of such general musical capacity, but great figures and great ideas are not so plentiful. It is hard to believe that out of the new order of things there will not be born the figures and the ideas we long for. German music will be rudely shaken out of its complacency; much of the present facile Teutonic music-making will be as impatiently thrust aside by the coming generation as the French school of pseudo-classical painting was thrust aside by Géricault, Delacroix, and their associates. They will say of a work like 'The legend of Joseph,' and the whole culture phase of which it is a symbol, what Stendhal said, in the name of the French youth of his day, of the poetry and prose of the 18th century—'It is like a clock that points to mid-day when it is four in the afternoon.' It will be interesting to watch the lines of development of German music during the next ten years. Will the older men such as Strauss find in this tremendous emotional shock the stimulus that their music has plainly been in need of for years if it was not to degenerate into mere *Musikmacheret*, or will some flaming new spirit be born out of the needs of the new time?

But there is one danger of which we must not lose sight,—the danger that a bad political settlement may keep the old national animosities alive till they once more find their inevitable outlet in war. French music is still suffering in all sorts of ways from 1870. It is so small because it is so bent on being exclusively French. By its refusal to fertilise itself with the great German tradition it deliberately cuts itself off from permanent spiritual elements in that tradition that would give it a wider range and a deeper humanity. The German tradition in its turn would be all the better for some cross-fertilisation from modern France; but again Chauvinism intervenes, and new harmonic possibilities are not developed as they might be because they are associated primarily with French music. It is just possible that each of the great nations, swollen with vanity or blindly nursing a grievance, may build round itself a wall more impassable than exists at present; and if that happens music will have to wait another twenty years for the new flight that we have all lately felt to be imminent. The day has gone by when one country can build up a school in ignorance or contempt of what is going on in other countries; it will reject a foreign culture at its peril. We can only hope that the result of the war will not be a perpetuation of old racial hatreds and distrusts, but a new sense of the emotional solidarity of mankind. From that sense alone can the real music of the future be born.

MUSIC AND WAR.

BY EDMONDSTOUNE DUNCAN.

Music—like a sword that has long been beaten into a ploughshare—is become an instrument of good husbandry, stirring the mind to fruitfulness and riches. She no longer deals in wounds and death, though there was a time when she could stir up battle and other mischief, as the Welsh Bards discovered to their cost. Some of the old heroic strains have been known so to inflame men's passions as to move them to draw a sudden sword, and make indiscriminate war on their nearest neighbours. Happily the medium which awakened such extraordinary excitement contained also an allaying antidote. Thus if its fiery air was a sword, its peaceful notes were a buckler. In old battles, men would as lief have gone unarmed as without pipes, trumpets, drums, and flutes. Minstrelsy in such times played a triple rôle. It first fanned a martial flame. It was then in the van of the march to the field, where it spurred the actual fight. And afterwards, when the deed was done, it became song in the victors' mouths. The most civilized nations accepted music as the natural complement of action, which it could stimulate or quench. The Greeks made it a part of their martial games and dances. The Pyrrhic dance, which Plato praised as a harmless presentation of the strategy of war, demanded the best that music could furnish. So late as the second century Athenæus speaks of this martial exercise requiring all 'the most beautiful airs.' The Romans practised a similar war-dance, and added to it one of their own, which commemorated the Rape of the Sabine women.

The secret of the matter lies in the historical fact that all ancient civilizations made music and dancing an important part of their ceremonial religion. Nothing was done without them. The Bards and Hymners of Druidical creation may be cited as a case in point. The Egyptians, Greeks, and Romans carried on the custom until it became absorbed and annihilated by the Christian Church. Both arts were reluctantly admitted by the early Christians; and while dancing became detached and discredited, music gained a new impetus, and eventually grew to finer issues.

The Scalds, soldier-minstrels of the 10th or 11th century, went singing into battle. They were also the historians of their day, since they chanted the feats of arms they witnessed. Chant brought many such minstrels in his train; and the early part of the 11th century witnessed the mingling of native and Scaldic melody. Troubadours and Minnesingers formed more civilized classes of minstrel, and though they joined in wars and crusades, theirs was a nobler and more ideal service. Relics of all these mediæval movements are found scattered in the French and German Histories of Music, and to a smaller extent, in our own. They are now as the crumbling churchyard memorial to the teeming life around it.

The early battles all had their songs—if we could but recall them. But tradition and printing, between them, squandered many a rich treasure,

which either, alone, might have secured; for printing scared away tradition before making sure of her booty and war which provoked so much melody afterwards not uncommonly ate up her own brood. The Wars of the Roses, for example, besides destroying whole libraries, almost totally effaced old John Dunstable. The Thirty-Years' War, it is said, put a period to German folk-song.

Dunstable, in all likelihood, wrote the famous Agincourt song which is preserved in a fine 15th-century MS. of Trinity College, Cambridge. The song is remarkable in that it was suppressed. The field had been so dearly won that the vision of blood left even the victors mute. Shakespeare has immortalised the incident.

Medieval music has gone by the board; and few of the European national or the patriotic anthems can now boast any real antiquity.

'God save the King' dates from 1619, being the work of Dr. John Bull. Its first form had more musical interest than has that we now employ—in spite of Beethoven's eulogy and the set of uninteresting variations:

From an early 17th century MS.



Arne's 'Rule, Britannia,' an Accession ode of 1740, in the first phrase of which Wagner pretended to read the whole English character, is more worthy of being considered a great representative song, though its roulades, high pitch, and blustering verse militate against its final permanency. Handel's fine stroke of humour in linking its chief phrase with thoughts of peace (in the 'Occasional Oratorio') has become inseparable from the song's history.

Our most jolly strain is that which Boyce wedded to Garrick's neat verse, 'Come cheer up, my lads, 'tis to glory we steer,' which, like the last piece, is pitched too high for the multitude, and has topical allusions to the year 1759—truly a 'wonderful year'—making it out of date in 1914. Quebec was of that year; and although, as Johnson observed, seldom is it that any splendid story is wholly true, General Wolfe is said to have composed it on the eve of the famous siege. In all likelihood he sang it then, for a certain inconvenient record of thirty years earlier announced its performance at the Haymarket.

Here is a stanza, the air to which is no less brave:

Why, soldiers, why
Should we be melancholy, boys?
Why, soldiers, why?
Whose bus'ness 'tis to die?
What! sighing? fie!
Damn fear, drink on, be jolly, boys!
'Tis he, you and I,
Cold, hot, wet or dry,
We're always bound to follow, boys,
And scorn to fly.

The reason the song has dropped out appears in the sixth verse with its vinous allusion.

Some of the little songs which flashed into sudden prominence with a political cause, and died down when that failed or was fulfilled, still figure in our musical anthologies. Of this class are the Stuart songs, for and against the royal house—for the King and against the Pretender. 'Lilliburero,' a smart quickstep by Purcell, weighted with a meaningless jargon for text, has dropped out of fashion. In 1688, it was known to have contributed not a little to the Revolution. 'When the King enjoys his own again,' which is English, Welsh, or 16th-century Dutch—as you please, whatever its nationality, worked such wonders that Ritson declared that nothing fed the enthusiasm of Jacobites down to his day in every corner of Great Britain more than that same song. Over the Border, our Scottish friends' enthusiasm crystallised into such spontaneous melody as 'Over the water to Charlie,' and the fine strapping air of 'Charlie is my Darling.'

The French, on the whole, have the biggest variety of war music. Their national airs are altogether more imaginative than those of any other country in the world. What can compare with 'La Marseillaise,' which Rouget de Lisle composed in 1792? 'Partant pour la Syrie,' Queen Hortense's fragrant romance, followed a few years later. 'La Carmagnole,' one of the choicest airs imaginable, was born of the Great Terror! But whether in fire or slaughter, or under the shadow of the guillotine, our gallant neighbours could always muster a brave song. Just as night leaves behind it the *gottymar* or 'morning gossamer,' so black events sometimes bequeath occasional lyric pearls beyond price to succeeding ages.

No one has a quarrel with the Germany of Beethoven. Her national songs are wholesome and vigorous, without the precious beauty of melody which belongs to Gallic art. 'Die Wacht am Rhein' grew into favour during the war of 1870. The chorale (probably Crüger's) 'Nun danket alle Gott' and Luther's version of Psalm xlvii., 'Ein feste Burg ist unser Gott,' much sung during the Thirty-Years' War, are also of national significance. The Battle-prayer of Himmel, to verse from 'Leyer und Schwert,' by Körner, the soldier-poet, and other settings (from the same work) share in the country's war music.

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unmistakably new life, and men who reject the past before they are sure of the future, or even of the present. In England Elgar is still the one figure of impressive stature; the men who are almost contemporary with him are not fulfilling their early promise, while in the crowd of younger men it is impossible to distinguish one who has the least chance of making history. Never has there been an epoch of such general musical capacity, but great figures and great ideas are not so plentiful. It is hard to believe that out of the new order of things there will not be born the figures and the ideas we long for. German music will be rudely shaken out of its complacency; much of the present facile Teutonic music-making will be as impatiently thrust aside by the coming generation as the French school of pseudo-classical painting was thrust aside by Géricault, Delacroix, and their associates. They will say of a work like 'The legend of Joseph,' and the whole culture phase of which it is a symbol, what Stendhal said, in the name of the French youth of his day, of the poetry and prose of the 18th century—'It is like a clock that points to mid-day when it is four in the afternoon.' It will be interesting to watch the lines of development of German music during the next ten years. Will the older men such as Strauss find in this tremendous emotional shock the stimulus that their music has plainly been in need of for years if it was not to degenerate into mere *Musikmacherei*, or will some flaming new spirit be born out of the needs of the new time?

But there is one danger of which we must not lose sight,—the danger that a bad political settlement may keep the old national animosities alive till they once more find their inevitable outlet in war. French music is still suffering in all sorts of ways from 1870. It is so small because it is so bent on being exclusively French. By its refusal to fertilise itself with the great German tradition it deliberately cuts itself off from permanent spiritual elements in that tradition that would give it a wider range and a deeper humanity. The German tradition in its turn would be all the better for some cross-fertilisation from modern France; but again Chauvinism intervenes, and new harmonic possibilities are not developed as they might be because they are associated primarily with French music. It is just possible that each of the great nations, swollen with vanity or blindly nursing a grievance, may build round itself a wall more impassable than exists at present; and if that happens music will have to wait another twenty years for the new flight that we have all lately felt to be imminent. The day has gone by when one country can build up a school in ignorance or contempt of what is going on in other countries; it will reject a foreign culture at its peril. We can only hope that the result of the war will not be a perpetuation of old racial hatreds and distrusts, but a new sense of the emotional solidarity of mankind. From that sense alone can the real music of the future be born.

MUSIC AND WAR.




BY EDMONDSTOUNE DUNCAN.

Music—like a sword that has long been beaten into a ploughshare—is become an instrument of good husbandry, stirring the mind to fruitfulness and riches. She no longer deals in wounds and death, though there was a time when she could stir up battle and other mischief, as the Welsh Bards discovered to their cost. Some of the old heroic strains have been known so to inflame men's passions as to move them to draw a sudden sword, and make indiscriminate war on their nearest neighbours. Happily the medium which awakened such extraordinary excitement contained also an allaying antidote. Thus if its fiery air was a sword, its peaceful notes were a buckler. In old battles, men would as lief have gone unarmed as without pipes, trumpets, drums, and flutes. Minstrelsy in such times played a triple rôle. It first fanned a martial flame. It was then in the van of the march to the field, where it spurred the actual fight. And afterwards, when the deed was done, it became song in the victors' mouths. The most civilized nations accepted music as the natural complement of action, which it could stimulate or quench. The Greeks made it a part of their martial games and dances. The Pyrrhic dance, which Plato praised as a harmless presentation of the strategy of war, demanded the best that music could furnish. So late as the second century Athenæus speaks of this martial exercise requiring all 'the most beautiful airs.' The Romans practised a similar war-dance, and added to it one of their own, which commemorated the Rape of the Sabine women.

The secret of the matter lies in the historical fact that all ancient civilizations made music and dancing an important part of their ceremonial religion. Nothing was done without them. The Bards and Hymnners of Druidical creation may be cited as a case in point. The Egyptians, Greeks, and Romans carried on the custom until it became absorbed and annihilated by the Christian Church. Both arts were reluctantly admitted by the early Christians; and while dancing became detached and discredited, music gained a new impetus, and eventually grew to finer issues.

The Scalds, soldier-minstrels of the 10th or 11th century, went singing into battle. They were also the historians of their day, since they chanted the feats of arms they witnessed. Cnut brought many such minstrels in his train; and the early part of the 11th century witnessed the mingling of native and Scaldic melody. Troubadours and Minnesingers formed more civilized classes of minstrel, and though they joined in wars and crusades, theirs was a nobler and more ideal service. Relics of all these mediæval movements are found scattered in the French and German Histories of Music, and to a smaller extent, in our own. They are now as the crumbling churchyard memorial to the teeming life around it.

The early battles all had their songs—if we could but recall them. But tradition and printing, between them, squandered many a rich treasure,

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which either, alone, might have secured; for printing scared away tradition before making sure of her booty and war which provoked so much melody afterwards not uncommonly ate up her own brood. The Wars of the Roses, for example, besides destroying whole libraries, almost totally effaced old John Dunstable. The Thirty-Years' War, it is said, put a period to German folk-song.

Dunstable, in all likelihood, wrote the famous Agincourt song which is preserved in a fine 15th-century MS. of Trinity College, Cambridge. The song is remarkable in that it was suppressed. The field had been so dearly won that the vision of blood left even the victors mute. Shakespeare has immortalised the incident.

Mediæval music has gone by the board; and few of the European national or the patriotic anthems can now boast any real antiquity.

'God save the King' dates from 1619, being the work of Dr. John Bull. Its first form had more musical interest than has that we now employ—in spite of Beethoven's eulogy and the set of uninteresting variations:

From an early 17th century MS.



Arne's 'Rule, Britannia,' an Accession ode of 1740, in the first phrase of which Wagner pretended to read the whole English character, is more worthy of being considered a great representative song, though its roulades, high pitch, and blustering verse militate against its final permanency. Handel's fine stroke of humour in linking its chief phrase with thoughts of peace (in the 'Occasional Oratorio') has become inseparable from the song's history.

Our most jolly strain is that which Boyce wedded to Garrick's neat verse, 'Come cheer up, my lads, 'tis to glory we steer,' which, like the last piece, is pitched too high for the multitude, and has topical allusions to the year 1759—truly a 'wonderful year'—making it out of date in 1914. Quebec was of that year; and although, as Johnson observed, seldom is it that any splendid story is wholly true, General Wolfe is said to have composed it on the eve of the famous siege. In all likelihood he sang it then, for a certain inconvenient record of thirty years earlier announced its performance at the Haymarket.

Here is a stanza, the air to which is no less brave:

Why, soldiers, why
Should we be melancholy, boys?
Why, soldiers, why?
Whose bus'ness 'tis to die?
What! sighing? fie!
Damn fear, drink on, be jolly, boys!
'Tis he, you and I,
Cold, hot, wet or dry,
We're always bound to follow, boys,
And scorn to fly.

The reason the song has dropped out appears in the sixth verse with its vinous allusion.

Some of the little songs which flashed into sudden prominence with a political cause, and died down when that failed or was fulfilled, still figure in our musical anthologies. Of this class are the Stuart songs, for and against the royal house—for the King and against the Pretender. 'Lilliburlero,' a smart quickstep by Purcell, weighted with a meaningless jargon for text, has dropped out of fashion. In 1688, it was known to have contributed not a little to the Revolution. 'When the King enjoys his own again,' which is English, Welsh, or 16th-century Dutch—as you please, whatever its nationality, worked such wonders that Ritson declared that nothing fed the enthusiasm of Jacobites down to his day in every corner of Great Britain more than that same song. Over the Border, our Scottish friends' enthusiasm crystallised into such spontaneous melody as 'Over the water to Charlie,' and the fine strapping air of 'Charlie is my Darling.'

The French, on the whole, have the biggest variety of war music. Their national airs are altogether more imaginative than those of any other country in the world. What can compare with 'La Marseillaise,' which Rouget de Lisle composed in 1792? 'Partant pour la Syrie,' Queen Hortense's fragrant romance, followed a few years later. 'La Carmagnole,' one of the choicest airs imaginable, was born of the Great Terror! But whether in fire or slaughter, or under the shadow of the guillotine, our gallant neighbours could always muster a brave song. Just as night leaves behind it the *gottcymar* or 'morning gossamer,' so black events sometimes bequeath occasional lyric pearls beyond price to succeeding ages.

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War rarely or never springs from the people; courts and emperors, officers and diplomats pull the strings which arouse implacable Mars. Hence it is that most martial music has its origin in anything or anybody, rather than the very folk whom it plunges into deadly strife. Napoleon, terror of European

armies, was the bogey of nursemaids and children. 'If you're not good, Boney shall have you' soon quietened a naughty child. Did they lag, 'Boney's coming!' quickened the reluctant steps. Such things were in the vulgar mouth. And the songs, apart from their music, were little more sensible. Below I give an example of one that traversed England, creeping into the *Folk-song Journal*, among other places. But the tune, as may be guessed from its superb melodic lines and breezy rhythm, is indisputably Irish. Our version is from the 'Feis Ceoil,' whose rare little first publication (of the present year) contains it.

There were many such airs. Here are a few titles:

- 'Boney's lamentation.'
- 'The Island of St. Helena.'
- 'The deeds of Napoleon.'
- 'Grand conversation on Napoleon.'
- 'Napoleon's farewell to Paris.'

And this is a fair sample of their doggerel contents:

Though so bravely he fought, he at Waterloo was bought,
He was took to St. Helena, where he pin'd away and died,
Long time he there did lay, till Soult did come this way,
To beg the bones of Bonaparte! the Frenchman's pride.

"LITTLE BUNCH OF RUSHES."

(The bonny bunch of Roses, O!)

He took three hun-dred thou-sand men, And like-wise kings to join his throng, He was so well pro-

vi- ded, E-nough to sweep this world a-long; But when he came near Mos-cow, Near o-ver-pow'd by

driv-en snow, All.. Mos-cow.. was a-bla-zing, Then he.. lost the bonny bunch of ro-ses, O.

No tune just now can be more pleasing to a French or English ear than the sprightly Belgian national song, 'La Brabançonne.' It is one of the many ballads which sprang up in the very heat of battle. Its author, Jenneval, was killed during the progress of the revolution. The composer was François van Campenhout, a Brussels tenor singer and maker of operas. The merits of the piece appear in its joyous snatch of melody and pleasing rhythmic resource. Its weakness is a certain harmonic poverty, which three chords seem intended to compass. The song dates from the Belgian independence of 1830.*

Liège, so much in the public mind just now, has been a former centre of music and learning.

*An arrangement for S.A.T.B. and a unison edition with an English translation have just been published by Messrs. Novello & Co.

Here Charlemagne was born. In the same district the famous school of Dufay and Binchois made history. From no other place came César Franck and Ysaye.

War music will probably never again lift its boastful head in actual fight. She will pass, with gay plumage and scarlet coats, into the limbo of the impracticable. War nowadays crawls on hands and knees in the colour of inanimate things with no light or sound. It is no longer the place for music. Hers the rôle to refresh and invigorate—to nerve man to fight the real battle of life—to provide him with fresh visions of eternal beauty: things which Bach and Beethoven do better than all the battle-hymns and patriotic songs in the world.

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THE WAR
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MUSIC.

The immediate effect of the great war which is now raging in Europe is disastrous to all who depend for subsistence upon musical doings in all their manifold ramifications. It is not only that the sudden and alarming restriction of means on the part of practically every section of the community forces even hitherto well-to-do people to question expenditure, but that the intense obsession of the mind in following the evolution of stupendous events produces a sort of stupor and a feeling that the ordinary concerns of individual life are jejune and insignificant. This psychologic condition is one to which music or any other art does not readily minister. But we believe it is hardly likely that such aloofness will continue for very long. The craving for music as a wholesome distraction and a solace will gradually assert itself. Symptoms of a true perspective of social and individual needs and of a buoyant and confident feeling born of the belief in our national security are not lacking. The success that has so far attended the Queen's Hall Promenade Concerts is one of the most encouraging signs of the times. The directors of this generous scheme have earned the thanks of the community for the courage and faith they have shown. Let us hope that their brilliant example will be followed as far as it is possible throughout the country.

But while we trust that the general musical outlook will gradually improve, we fear that for some time to come concert-performers and music teachers will suffer. The public cannot be asked to continue to support these workers on anything like charitable grounds. The only hope of real value is that both performers and teachers will receive at least a share of attention because they fulfil educational and recreative needs. Concert-performers are likely to be placed in a position of special difficulty. On the one hand they will be told that the public does not want them, and on the other hand they will be besought to give their invaluable services in order to raise funds for the support of others. There are always a number of people who at these emergencies generously interest themselves in organizing concerts for charitable purposes. On the principle that charity begins at home, we suggest that the situation demands that the artists, high and low, who make these concerts possible, should have at least a moiety of the receipts.

The Musical Festivals that were to have been held this autumn at Worcester, Sheffield, Norwich, and Bangor (the National Eisteddfod), have been indefinitely postponed. Cardiff had not announced a decision up to the time of our going to press.

It is announced that the Committee appointed by the College of Wales, WALES and FRENCH Aberystwyth, to report on the offer of £3,000 a year that has been made for MUSIC-TEACHERS. the purpose of founding a school of instrumental and vocal music at the College, has recommended that the offer be accepted. The scheme contemplates the engagement of teachers from the Schola Cantorum, Paris, an institution with which M. Vincent d'Indy is associated. The names of M. Gaston Le Fevre (as principal), of Paris, M. Henri Delange (of Brussels and Paris), and M. Charles Turbour and M. Camille Delobelle, of the Schola Cantorum, are mentioned. Some reasoned justification for this clean cut of all British influence is surely called for.

The Canadian Journal of Music
CHORAL MUSIC (Toronto) is a newcomer in musical
IN journalism. If we may judge its
CANADA. prospects by the contents of the

second number (June, 1914) and the programme outlined for future issues the venture should prove to be a welcome force in the cause of music in the great Dominion. It is well printed, the articles are well written and interesting, and, following the fashion of the United States musical journals, they are adorned with numerous portraits. We feel most interest in the special article on choral music in Canada, which surveys the recent and future schemes of Choral Societies in Ontario, Quebec, the Maritime Provinces, Manitoba, Saskatchewan, Alberta, and British Columbia. Naturally, the Toronto Mendelssohn Choir, conducted by Dr. Vogt, figures largely as the most important organization of its kind in Canada, and the exploits and intentions of the National Chorus of Toronto, under Dr. Ham, are duly recorded. These choirs we all know, but what is peculiarly gratifying is the revelation of activity going on in remote districts of the country and the character of the music selected for performance. The *Journal* comments as follows:

Mere statistics, of course, are of little value in estimating artistic conditions. But choral music, above all other musical forms, is for the general—is democratic. There can, perhaps, be too many choirs and too many conductors: there cannot be too many chorists, too many auditors, too much support. To bear bloom in the finer, more individual branches of the art, the musical life of a people must have its roots in the firm soil of a wide popular interest in some collective and not difficult musical activity. For this, choral singing has the great advantage of providing an endeavour in which large numbers can contribute their simple, neighbourly parts toward the creation of a beautiful whole. And, sooner or later, the chorus demands skilled direction, an orchestra, new literature, original composition. Viewed in this light, the following totals are impressive assurances of Canada's ultimate individuality in music.

We have mentioned seventy-eight choirs, excluding church choirs (which would frequently duplicate secular Societies), but including a few glee clubs and children's choirs. We have noted more than fifty choral conductors, six festivals for this year, seven good orchestras. Two choirs have visited the United States, one almost annually; a choir goes to the British Isles this year; a choir tours the Isles and Continent next year. Our most conservative estimate of the number of Canadians now active in secular choirs would reach close to 8,000. Of significant works performed we have more often had occasion to cite the moderns than the classics.

There are evident reasons for this wide choral interest in Canada. The British tradition, religious needs, in many new districts the absence of equipment for other musical forms, and (for the New World) a comparatively homogeneous population which encourages banding together, in contrast with the transplanted foreign colonies to which the United States owes its rather clannish choral societies—all these have contributed. But beneath them all is somehow a native musical spirit which demands choral expression. When the expression shall have achieved original composition of high merit, we shall be able to bandy 'nationalism' and 'choral school' with the best.

In drawing attention to Canadian musical journalism it must be noted that another Toronto journal, *Musical Canada*, has been established for some years, and has reached its ninth volume. The number (August) before us has some attractive matter bearing chiefly on musical doings elsewhere than in the Dominion. This outlook may at least be claimed to escape insularity.

CHARLES DIBDIN.

BORN MARCH 13, 1745. DIED JULY 25, 1814.

Although only a few of Dibdin's 1,500 printed songs and none of his numerous entertainment items now survive, the centenary of his death deserves some notice. In his generation and for a considerable time afterwards Dibdin's songs were undoubtedly a salutary and patriotic influence. It was said that the songs brought more men into the Navy than the press-gangs did.

In the preface to his edition of selected songs by Dibdin* the late Dr. W. A. Barrett says:

No collection of English songs, worthy of the title, would be complete without a few examples of the genius of Charles Dibdin. Many of his compositions have won their way into the hearts of the people, and may be fairly quoted as national. The particulars of his life have been frequently told, and it is therefore needless to recapitulate them here. It is sufficient to say that he was born at Southampton on March 13, 1745. He was the eighteenth child of his father. His elder brother Thomas, a sea captain, was the original 'Poor Tom' of the 'Sailor's Epitaph.' Of the rest of the family little is known that is interesting. Young Charles Dibdin was a chorister in Winchester Cathedral, and studied music under Peter Fussell, the deputy of James Kent, organist of the Cathedral. Some of Kent's anthems, with treble solo parts, were written for young Dibdin. By his own account he learnt little from either of these musicians, and owed all his musical knowledge to himself. The absence of scientific knowledge in the construction of melody is apparent to every musician who has studied Dibdin's songs. His airs are very original, but the difficulty of harmonizing them properly was never solved by the composer himself, for many of his own arrangements lack the continuity and polish which are found in the works of trained writers. It is chiefly for the wealth of poetic sentiment which his songs contain that they have fastened themselves upon the sympathies of the people. This quality made his sea-songs—though he was never a sailor himself—so great a power in maintaining the prestige of the English Navy, and has invested his name with the nobility of gratitude as great and as honourable as a ducal patent. His life was a continuous struggle with straitened means. His genius was many-sided. He made so great a success as an actor in the part of Ralph in Bickerstaffe's 'Maid of the mill' that 'Ralph' handkerchiefs were woven and sold in his honour. He invented the plan of giving monologue entertainments, and wrote a large number of pieces for these purposes. He was the author of over seventy operatic pieces, produced at various theatres between the years 1762 and 1811, and about thirty-five entertainments in which he was the sole performer. He wrote the words and composed the music for more than a thousand songs, besides supplying words for other composers. His ideas were new and fresh, and have formed a mine which has furnished material for much 'original' work done by later authors. He died at Camden Town on July 25, 1814, and was buried in the graveyard in Pratt Street, where a monument covers his remains.

The particulars of his career have been told by himself in his 'Professional Life,' four vols., 1803; by George Hogarth in a Preface to a collection of the words of his many songs and a selection of his music, 1842; and by the editor of the present work, in the *Musical Times* for 1886, and by his great-grandson, James C. Dibdin, in a series of articles in the *Scottish Art Review*.

For fuller information as to Dibdin's life and works we must refer readers to the article alluded to above which appeared in our issue for February, 1886. The following is an extract:

The extended compass of many of the songs is due to the peculiar method with which it was the custom to sing them. The popular form of voice in Dibdin's day was the baritone,

with a superstructure of falsetto. Dibdin's own voice was of this character.

Unlike many of the singers of his time, he gave his songs without elaborate vocal ornamentation, but with taste and simple expression. He accompanied himself 'with facility and neatness.' In his entertainments he employed an instrument 'combining the properties of the pianoforte and the chamber organ, and so constructed that the performer could produce the tones of either instrument separately, or of both in combination. To this instrument were attached a set of bells, a side-drum, a tambourine, and a gong, which he could bring into play by various mechanical contrivances, so as to give a pleasing variety to his accompaniments.'

There is one fact concerning Dibdin as an accompanist which is of interest to the musical student. He was the first who played upon the pianoforte in public. On May 16, 1767, at the Theatre Royal, in Covent Garden, 'The Beggar's Opera' was played for the benefit of Miss Brickler. A copy of the playbill, in the possession of Messrs. Broadwood & Sons, informs us at the 'end of Act 1, Miss Brickler will sing a favourite song from "Judith," accompanied by Mr. Dibdin, on a new instrument, called Piano-forte.'

Dibdin desired to pose as a scientific musician, but he did not possess the necessary qualifications. He published a superficial text-book in rhyme, called 'The Harmonic Preceptor,' and two other books of instruction, 'The Musical Mentor,' and 'Music Epitomised,' which are valuable as curiosities connected with him, but for nothing more. He wrote a 'History of the Stage,' in five volumes, and published his 'Professional Life' in 1803, in four volumes. The first shows little research, and the second a fecundity of imagination almost as great as is exhibited in his songs.

His songs will keep his name alive so long as the English language is spoken. They are manly and healthy, their diction is eloquent; their music lends charm to their eloquence, and enforces the emphasis of their meaning. There is nothing mean or vicious in their simple imagery, even if their mode of utterance is cast in common and unpretentious language. Therefore, as long as men have hearts to feel and minds to appreciate, the lyrics of Charles Dibdin will never lose their hold upon the sympathies and affections of Englishmen.

If the distinctions given for valuable services to the country were in all cases impartially distributed according to merit and ability, the name of Dibdin would be inscribed among those whom the nation delighted to honour by title and rewards. If he had been a foreigner, 'fair statues would be gracing' each place associated with his name and artistic career. As he was only an Englishman, his tombstone bears a half-obliterated inscription*; and the 'national monument' is a simple bust, procured by subscription, placed in an out-of-the-way corner in Greenwich Hospital. There is a portrait of him in the National Portrait Gallery, but beyond these memorials there is nothing to show that the genius of Dibdin has ever received due recognition from his countrymen.

CHOPIN AS A MASTER OF FORM.

BY A. REDGRAVE CRIPPS.

(Continued from August number, page 519.)

CHOPIN'S WORK IN THE LARGER FORMS.

So far, however, it may be said that we have done but little towards the establishment of our main point,—since hitherto we have spoken only of Chopin's smaller forms, and his superiority here is in no way questioned. On the contrary, it is rather loudly asserted; for it is part of the orthodox view that Chopin's supposed helplessness in the larger forms is thrown into the stronger relief by contrast with his absolute perfection in the smaller. Thus Dr. Hadow, from whom we have already quoted, writes:

* Twenty-one songs by Charles Dibdin. Edited by W. A. Barrett. One shilling and sixpence. (Novello & Co., Ltd.)

* Since this was written the monument has been repaired.

His limitations are plain and unmistakable. For the larger types of art, for the broad architectonic laws of structure on which they are based, he exhibits almost total disregard. His works in 'sonata-form,' and the forms cognate to the sonata, are, with no exception, the failures of a genius which has already overstepped its bounds.

And again (dealing here, however, more particularly with the question of Chopin's nationality as shown in his choice of keys), he says:

Not only in his efforts at sonata-form does he show himself unable to hold together a complex scheme of keys, but in works of a more loose structure his choice seems to be regulated rather by hazard than by any preconceived plans. . . . He allows his modulations to wander where they will, and is so intent on perfecting each phrase and each melody, that he has no regard left to bestow on the general principles of construction.

How far this can be maintained we shall see in a moment. For the present it may be remarked that so long as Chopin's perfection in the smaller forms is attributed merely to a 'felicitous phraseology,' instead of an exquisitely delicate sense of design, this contrast may be said to be almost inevitable. As a matter of fact, however, Chopin's works cannot thus be divided into two classes,—the smaller pieces in which he succeeded and the larger in which he failed. Precisely the same principles of construction which he makes use of in his smaller pieces are exhibited also in the larger; with the only difference that it is in the larger pieces that they find their fullest application, and that his absolute mastery, therefore, is the most triumphantly displayed. It is because of this conformity of method, this essential similarity of type, that we have approached the larger pieces through the smaller.

'FORM' NOT NECESSARILY 'SONATA-FORM.'

It may be admitted at once that so far as Dr. Hadow's charge has reference only to Chopin's actual attempt in the sonata-form, it is not without a certain force. Chopin's two (mature) sonatas are not really by any means so weak as they are generally supposed to be; but they do not show his genius at its best. It is obvious that the sonata-form was uncongenial to him; probably he looked upon it as a framework to be filled up, and felt hampered and uncomfortable accordingly. But to identify the notion of any particular 'form' such as 'sonata-form' with the notion of 'form' in general is surely unjustifiable.

ESSENTIAL FACTORS IN 'FORM.'

What, after all, does 'form,' in the largest sense, imply? Is it not simply this,—that the various elements of which music is made up are so adjusted to each other, and compounded together, as to produce an effect which, to the hearer, is complete and satisfactory? Let us look a little more closely into this. If we inquire what are the chief elements that enter into 'form,' we find that in the last resort they can all be reduced to two: variety of thematic material, and variety of key. As regards the former it is obvious that, in a piece of any length at all, one theme or idea cannot go on for ever; sooner or later the hearer will get tired of it and crave for something fresh; and inasmuch as a mere succession of different ideas would be equally unsatisfactory in another way (in producing merely a feeling of confusion and irritability), the mere introduction of some such contrasting idea almost implies that the first idea shall be heard again. The problem of the form then, on this side, is obviously to introduce each new theme or thematic repetition at exactly the right moment, *i.e.*, at the moment that the hearer expects it. But just as the continuance of one

theme would in time become intolerable, so would the continuance of one key. Here, then, we have a double problem: and it is in the way that these two claims—the claim of theme-change and of key-change—are met so that each is satisfied and yet neither independently of the other, but only as it were as part of it, that the highest mastery of form is shown. The sonata-form, no doubt, shows one way in which the problem may be solved, but there is no reason to suppose that is the only possible way. And suitable as it has proved for ideas of a certain type, it is quite possible that ideas of another type may demand a different solution altogether.

ANALYSIS OF CHOPIN'S BALLADE IN A \flat .

Bearing this in mind, let us examine one of Chopin's larger pieces somewhat in detail. The Ballade in A \flat may be taken; and as the most simple way of showing the succession and relation of themes and keys, it may be well, first of all (even at the risk of appearing pedantic), to draw out a scheme of the whole piece, using the symbols already employed (A, B, &c.) to denote the form:

Bars.	
1—51	(1—25) A { a (A \flat). (25—37) a^1 (modulating). (37—51) a^1 (A \flat).
52—115	(53—65) B { b (F major). (65—103) b^1 (F minor). (103—115) b^1 (F major).
116—135	C (begins A \flat : modulating).
136—143	Connecting passage, founded partly on phrase from b .
144—182	(143—156) B { b (D \flat). (156—182) b^1 (C \sharp (D \flat) minor).
182—211	Connecting passage, b and a worked together.
212—229	A (A \flat mostly).
230—233	C (A \flat).
234—238	Phrase from a^1 (A \flat).
238—240	Conclusion.

What is the ordinary academic musician to make of this? There is indeed a suggestion of the so-called 'rondo' form in the way the theme we have marked b recurs, and it is quite possible that anyone with sufficient ingenuity might make out some resemblance to some other 'forms.' But all this, we instinctively feel, is beside the point. The justification for the piece on artistic grounds, lies, not in the fact that it can be twisted into some apparent conformity with the regular forms, but in itself—in its effect on the hearer. It 'comes off' in the best sense of the words—in the same sense that Beethoven's finest sonatas 'come off.' To show this in any real sense on paper is of course impossible; but at least it may be useful to indicate, in some rough way, how the fundamental necessities of form, just spoken of, are met. The first section, which we have called A, is in no sense complete in itself. It consists of three sub-sections (a , a^1 , and a), of which the third is a repetition, with some extension, of the first. Nevertheless the total effect is distinctly *introductory*; it leaves a sense of expectancy of something to follow. That something is supplied by b , which, though very definite in character, is purposely somewhat indeterminate as regards key; it may be said to alternate between F major and minor; the effect on the hearer as a matter of fact being simply that of a passage over C felt as a dominant. The mind is thus irresistibly led on to the next section b^1 , where all doubt as to key is set at rest by the clear definition of F minor; b^1 is developed at some little length in order to establish the key, and leads back to

δ , which, from its charm and assertiveness (as well as its brevity), the hearer naturally wishes to hear again. Then, just at the right moment, when we might be expected to have had enough of B, and the key (F major-minor) in which it is set, a new passage (which we have marked C) is introduced. This is sufficiently well marked in character to serve as a contrast to what has gone before, and is also very well knit together in itself. It enters in A \flat major, and after passing rapidly through several related keys (by which means relief is given to the mind after the somewhat *stationary* character, tonally speaking, of the preceding section), settles down on E \flat , felt as a dominant, whence a 'bridge-passage,' suggested by (or at least suggesting) a phrase from δ leads back to δ , which enters now a major third lower (on A \flat). (As a very subtle point it is worth mentioning that here the bass note (A \flat) is not felt, as C was before, as a dominant, but owing to the way in which the passage is approached, as a tonic.) To give further variety, δ^1 when it appears, though it is kept in the same key-relationship to δ , is given a varied form. By this time δ has already been heard three times, and a further repetition would probably be felt as just one too many; though therefore it is introduced again (as it is over B in the bass, by a slight change in the end of δ), it enters not alone, but in conjunction with what at first appears a new phrase, but which really (as it slowly dawns on the hearer) is the first phrase of the introduction (or α , as we have labelled it). These two phrases are worked together over a bass which works up by steps from B to E \flat , this gradual advance clearly subserving an emotional as well as a formal purpose. The effect on the hearer is as of a struggle between the two phrases δ^1 and α , the excitement rising all the time, until finally α emerges alone in its original key (A \flat). It is slightly extended (to emphasise the key), and is followed by the opening phrase of the episodal section D. Then as a last touch we hear again two bars from α^1 (bars 7 and 6 before close), and so the movement ends.

It is to be feared that this necessarily dry analysis can give but a faint idea of the extreme perfection of the movement. It is as perfect, in an entirely different way, as any movement of Beethoven. Not a single phrase is wasted: there is no padding, all is golden throughout. Every phrase comes in at exactly the right moment; every smallest change of tonality has its *raison d'être*. Most important of all, it must be particularly noticed that the extraordinary closeness or *connectedness* of the movement of which we have tried to convey some faint idea is the result of no mere mechanical dexterity or calculation, but arises inevitably from and reflects its emotional purpose.

(To be continued.)

MUSICAL NOTATION.

PRACTICAL WAYS OF EXPRESSING DETAILS OF MUSICAL COMPOSITION.

BY H. ELLIOT BUTTON.

(Continued from August number, p. 516.)

SECTION IV.—SLURS, EXPRESSION MARKS, AND DOUBLE BARS.

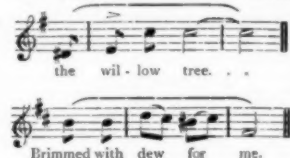
In adding slurs, make sure, firstly, that they are necessary, and secondly, that they are of exactly the required length. Remember that the engraver or compositor cannot be expected to *guess* where a slur is intended to begin and end, and much trouble and expense are saved if the composer's M.S. is precise

in this respect. Remember also that all passages not otherwise marked will be sung or played *legato*.

Many of the phrasing slurs one sees in voice-pieces are unnecessary, because the average singer, singing in a language he understands, could not possibly phrase otherwise than as marked.

In the following examples the slurs serve no useful purpose, and should therefore be omitted. See 'Preliminary hints' (p. 445): 'Use no unnecessary or ambiguous signs':

"Tale of Old Japan." COLERIDGE-TAYLOR.



At the same time phrasing slurs may be most useful in making the composer's exact meaning quite clear where otherwise there might be obscurity.

In such passages as the following, for organ or pianoforte:



the slurs to the inner parts are wholly unnecessary, since they make the composer's intention no clearer, but rather tend to confusion. How much simpler and more easily read is the same passage printed thus:



Notice also, that by making one slur serve to phrase all the parts, the difference between slurred and tied notes is more apparent. The following passages will make this plain:



If slurs are inserted to each part in the latter example, thus:



the passage is not so easily read, nor are the struck notes so readily distinguishable from the held notes.

Passages in the inner parts are often wisely slurred to draw attention to points of imitation that might

possibly be overlooked by the less experienced executant.

Old English Song.

Arr. by H. E. B.

Drink to me on - ly with thine eyes and I'll not ask for wing

Slurs, and sometimes other marks of expression, such as \wedge , $>$, dots, dashes, &c., are often more usefully placed over and under the pianoforte part, thus enclosing it. By this means the staves can be brought nearer together, the music is more quickly grasped, and much confusion is obviously avoided.

H. E. B.

Fantasia, Op. 49.

CHOPIN.

Compare these with the clearness of the following :

H. E. B.

Fantasia, Op. 49.

CHOPIN.

The grouping of notes by means of quaver-ties recommended in Section I. should never be interfered with to show phrasing. This can always be done by means of phrasing slurs. One example will show the importance of this :

Should be written thus :

The same principle will also apply usually to pauses, a pause between the staves being seldom either necessary or advisable. It should be placed exactly where it is intended to be made, *e.g.* :—

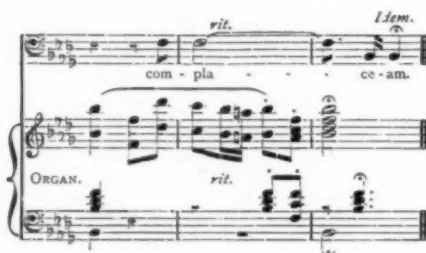
Two of these four pauses are unnecessary, because those placed to the treble and bass are in a wrong position, being on the first beat of the bar when they should be on the third beat, thus :

It is now evident that two pauses are sufficient.

In organ music written on two staves, it is sufficient to place pauses over and under the chord, thus :



To place another pause over the left-hand notes is unnecessary, as the pauses over and under the chord evidently apply to all the notes in that chord. One might, with equal reason, argue that a pause to each note of the chord, if it were possible, is necessary. Exception may perhaps be claimed in such a passage as the following :



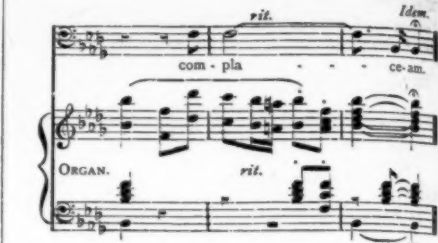
but even here the passage may advantageously be written so as to show the pause where it really occurs :



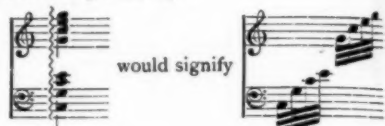
The change of signature to one flat would almost certainly be overlooked were it not for the fact that attention is drawn to it by the double-bar.

Its eye-catching quality is also most useful in hymn-tunes, where it is generally placed at the end of each line. It enables the singer to find his place again in the music after looking down at the words printed below. If the double-bars are omitted—as they are in some books—such 'place-finding' becomes difficult when the eyes and the attention of the singer have repeatedly to oscillate from music to words and back again. The complaint that they suggest a pause at the end of each line hardly seems justifiable, as a double-bar is never used to indicate a pause.

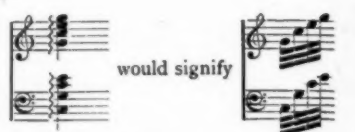
The last bar in a piece should always have its full time-value, unless there is a repeat. It has no connection whatever with the first bar of the work, and therefore the practice of making it the complement,



In the use of } care should be taken to make the exact meaning clear, e.g. :



whereas



The double-bar is used to denote the end of a section, movement, or work, but its chief utility is in directing attention to what might otherwise be overlooked. Hence it is often used at a change of key-signature or time-signature, or where repeat dots are inserted. One example will be sufficient to show the importance of this :

in time, of the first bar, is unreasonable. The custom probably arose from the necessity of doing so in those compositions that required the repetition of each section.

(To be continued.)

The Glastonbury Festival of Mystic Drama has, of course, been seriously affected by the war ; but the feeling of the committee has been that the arrangements were too far advanced for a complete cancellation of the performances, while the serious nature of the works to be produced warranted their performance in this time of stress. It was decided to give three performances each week. Among the works presented in the early weeks were a number of solemn war pieces including Stanford's 'The last post' and 'Song of the Sea,' the Grail Scene from 'Parsifal' (a stage performance), and a new dance by Rutland Boughton called 'The Mystic Dance of the Grail,' performed by members of Miss Margaret Morris's London Company.

Deliver me, O Lord.

September 1, 1914

FULL ANTHEM FOR FOUR VOICES.

Psalms cxlii. 9-11.

Composed by JOHN STAINER

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Slow.

Soprano. De - liv - er me, O Lord, from mine en - e - mies, for I

Alto. De - liv - er me, O Lord, from mine en - e - mies, for I

Tenor. De - liv - er me, O Lord, from mine en - e - mies, for I

Bass. De - liv - er me, O Lord, from mine en - e - mies, for I

Slow.

f

flee un - to Thee, I flee un - to Thee to . . . hide . . . me. Teach me to

flee un - to Thee, I flee un - to Thee to hide me. Teach me to

flee un - to Thee, I flee un - to Thee to hide . . . me. Teach me to

flee un - to Thee, I flee un - to Thee to hide me. Teach me to

p

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into three systems. The first system contains the first line of the hymn, the second system contains the second line, and the third system contains the third line. The piano accompaniment is written in the right and left hands, with the right hand often playing chords and the left hand providing a bass line. Dynamics such as *cres.*, *f*, and *p* are indicated throughout the score.

do the thing that pleas-eth Thee, for Thou art my God, . . Thou, . .
do the thing that pleas-eth Thee, . . for Thou art my God, . . Thou,
do the thing that pleas-eth Thee, for Thou art my God, . . Thou,
do the thing that pleas-eth Thee, for Thou art my God, . . Thou,
Thou . . art my God; let thy lov-ing Spi-rit lead me . . forth, . .
Thou . . art my God; let thy lov-ing Spi-rit lead me forth, . .
Thou art my God; let thy lov-ing Spi-rit lead me forth, . .
Thou art my God; let Thy Spi-rit lead me forth,
let Thy lov-ing Spi-rit lead me . . forth in-to the land of
let Thy lov-ing Spi-rit lead me forth in-to the land of
let Thy lov-ing Spi-rit lead me forth in-to the land of
let Thy lov-ing Spi-rit lead me forth in-to the land of

DELIVER ME, O LORD.

September 1, 1914

right - eous - ness. Quick - en me, O Lord, . . . for Thy Name's sake, and for Thy

right - eous - ness. Quick - en me, O Lord, . . . for Thy Name's sake, and for Thy

right - eous - ness. Quick - en me, O Lord, . . . for Thy Name's sake, and for Thy

right - eous - ness. Quick - en me, O Lord, for Thy Name's sake, and for Thy

right - eous ness' sake bring my soul out of trou - ble, out of trou ble.

right - eous-ness' sake bring my soul out of tron - ble, out of trou ble.

right - eous-ness' sake bring my soul out of trou - ble, out of trou ble.

right - eous-ness sake bring my soul out of trou-ble, cut of trou ble.

Also published in Novello's Tonic Sol-fa Series, No. 1218, price 1d.

Church and Organ Music.

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from August number, p. 525.)

IX.—OF CONVENTIONS.

(Being an account of a meeting of the North-East Wessex Organists' Association, holden at Longstock.)

The President (Dr. Whitley Cubeb) having read the minutes of the preceding meeting, said, 'It is with great pleasure that we welcome among us to-day Mr. Amicus Candidus (a laugh), who has come to read us a paper. Mr. Candidus has the advantage of being a trained musician, without the drawback of belonging to our profession. He is thus able to approach his subject without bias. His paper, as you know, is entitled, "Our debt to the organist," and I have no doubt that we shall all be much helped and encouraged by the eloquent and approving words that will presently fall from his lips. Ladies and Gentlemen, I will no longer stand between you and the intellectual feast provided by Mr. Candidus, but will call upon him to deliver his address.' (Applause.)

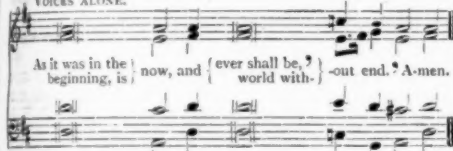
Mr. Candidus.—Dr. Cubeb, Ladies and Gentlemen,—Let me begin by removing a few misconceptions. Meetings of this kind almost invariably resolve themselves into mutual admiration societies. I shall do my best to ensure that to-day's shall be an exception. I hope that long before I sit down it will show signs of becoming instead one of mutual recrimination. (Laughter.) Apparently the idea strikes you as amusing. I assure you I did not put it forward as a joke. I have long felt that one of the worst features of gatherings of musicians, annual general meetings, prize-givings, presentations of diplomas, and the like, is the fulsome praise served out to all and sundry by speaker after speaker. Neat and well-turned compliments are rare. Instead we have butter laid on with a trowel. Even your chairman, who has never seen me before, and will probably never want to see me again, must needs describe my address in advance as 'eloquent,' and 'an intellectual feast.' Here of course he was merely following one of the conventions of his office as chairman. And if I delivered myself of a paper of undiluted praise of the organist I should be subscribing to yet another convention which demands of a speaker that he should say comfortable things. I find myself to-day a kind of inverted Balaam. Called upon to bless the assembled tribes, I have no benison at hand. I have instead nothing but a few grumbles. Of your excellences there is no need for me to speak. Are they not written in the kalendar of the Royal College of Organists, and in the pages of our musical journals? Nor, in the main, do I wish to traverse any of those glowing tributes. The average English organist does admirable work. For this he receives often a small salary, always a great deal of carping criticism. This is aimed mostly at his choice of music and his technical qualifications, and almost invariably comes from those members of his congregation who know little about music (especially church music), less about organ playing, and nothing about singing. As your chairman said, I am not an organist, and I dare to stand here and harangue you only because I may claim to have had the advantage of a musical education at least not below the average of any of you. But there is a further qualification. I am the only person in this company who is regularly, week in, week out, in the position of listening to the work of organists and choirmasters. Just as the looker-on sees most of the game, so does the

listener hear most of the music. An organist when on duty is, roughly speaking, four-fifths performer and one-fifth listener. Is it not good for him occasionally to sit at the feet of one who is all listener? (Hear, hear, and a voice, 'What about the paper?') Someone asks impatiently when I am going to begin my paper. Adapting the words of Canning's needy knife-grinder, I may reply, 'Paper? God bless you! I have none to read, sir.' A few desultory remarks I had scribbled down, but since I rose to my feet I have decided not to read them. The fact is, the word 'convention,' which I used a few moments ago, at once struck me as being a more fitting text. The debt of the public to the organist is a heavy one—how heavy the public will not grasp until they realise more fully the difficulties of the work, and the all-round ability with which it is generally performed. But you and I know, and I should be flogging a dead horse if I spoke further on it. Let me rather say a few words on 'Conventions.' Now, Convention, like fire, alcohol, food, and other pleasant things, is a good servant but a bad master. Every branch of the musical profession has its more or less absurd customs. From some of the worst of these you organists are by the nature of things exempt. For example, when you have played a particularly good voluntary or recital piece you are not expected to come to the chancel steps to bow to your admirers, returning six seconds later with a smile that reminds one of the advertisements of a well-known dentifrice. Nor, however well your choir sings, are you ever presented with laurel wreaths or any other floral or vegetable tributes. Nor is it necessary for you, after repeated bowings, to wave your choir to their feet, with an expressive gesture, as who should say 'Not to me, but to these gallant fellows, be the praise!' The royalty system, too, has not so far cast its fell shadow over the organ loft, and if any of you play clap-net we may presume that you do so because it pleases you, and not because the publisher pays you a half-crown. Nor do you, before beginning to accompany your choir or play a solo, beg your hearers' attention by an arpeggio scamper up and down the key-board with a well-worn harmonic formula for basis. These and many other conventions you are able to avoid. But it has often occurred to me, when sitting under you, that you have a fair share peculiar to your profession. Let me remind you of some of these.

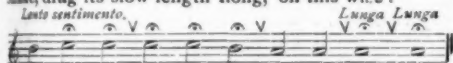
I do not forget that I speak as an outsider. The things that I am going to complain about may have good reason behind them. I can only say that, as a musician, I am constantly annoyed by them, and musical friends with whom I have discussed the matter agree with me in my condemnation. It is for you to decide how far they are necessary. Conventions there must be of course, if things are to be done decently and in order. But we are, I think, apt to forget that what is convenient (using the word in its strict sense) at one time is inconvenient and even harmful at another. This is a truism, but only on the assumption of its being overlooked can it account for the survival of certain church service conventions. Take the responses at matins and evensong, for example. Is there any reason why these should ever be accompanied when the choir sings in harmony? The organ part is a mere duplication of the voice parts, and has no *raison d'être* beyond sustaining the pitch. I venture to say that if a church cannot sing harmonized responses unaccompanied without losing the pitch they should be content with a unison setting. Yet I have heard highly-paid and efficient Cathedral choirs singing Tallis with their excellent voices unnecessarily bolstered up by a diapason background. Again, can anybody give me a reason for the absurd custom of prefacing each response with

pedal note? It is not required to help the choir as to what notes they are to sing. It ought not to be necessary to recall absent-minded choristers to the matter in hand. Nothing can be said for it on the score of beauty. So why use it? Why also the interpolated pedal note after 'is now' in the 'Gloria Patri'? Probably it was first used to impress upon a careless choir that a beat's rest was to be made at that point. For the same reason you will find in old anthems and services a rest filled in with a pedal thump. But surely our choirs can do without such an aid to counting. Why should it be possible to-day to hear this sort of thing: 'Boom!' *As it was in the beginning is now* (Boom!) *and ever shall be,* &c.—with a falseness of accentuation and a stiffness of rhythm, moreover, beside which the worst of Anglican chanting is flexible? Surely the responses should be sung after the manner of good chanting. All the psalmers tell us that good chanting is as near akin as possible to good reading. When I go to a cathedral, or to a church where these responses are sung, surely I have just cause for complaint when I hear the usual square-cut travesty, with minute-guns on the organ, instead of this:

VOICES ALONE.



And why should the last response, 'like a wounded snake, drag its slow length along,' on this w.i.2:



often with a wholly unwarranted second inversion of the chord of F at the word 'Thy?'

Some irritating mannerisms are often present in the singing of the Litany. 'Miserable sinners' becomes 'miserable sinners,' and where the 1544 English Litany is sung, I am generally doomed to twenty-one repetitions of false accent: thus, 'We beseech Thee to hear us, good Lord,' the implication being plainly that so long as *we* are heard, the rest of the populace may be ignored. I wish, too, that you could be brought to realise how members of your congregations who are sensitive in the matter of verbal rhythm suffer from the customary methods of singing such fragments of plainsong as the 'Sursum Corda,' or certain phrases in Merbecke's Communion Service, 'We lift them up unto the Lord,' 'by Whom all things,' instead of 'all things' (the misplaced accent here being due to the fact that 'things' happens to be set to a higher note than 'all'), 'Name of the Lord,' 'sins of the world,' and so on. These small things, I dare say, are difficult to cure, and I am bound to admit that I hear as many from the officiating clergy as from the choir. Still, I cannot help feeling depressed when I reflect that thousands of people week after week are allowing their sense of verbal rhythm to become so blunted as to ignore false quantities that would never be allowed to pass in a good dramatic performance, or even in ordinary conversation. This is one of the worst of our Church service conventions, and perhaps will never be swept away till careless and slovenly reading by the clergy is a thing of the past.

Coming to the psalms, why should we not have more unaccompanied verses than we do. Even where plainsong is used, the harmonic background supplied by the organ might well be dispensed with for a few moments, or at all events more frequently

reduced to a minimum. But where Anglican chants are used, with a capable choir, quiet reflective psalms might well be sung entirely unaccompanied. I was present recently at evensong at a church where there is one of the finest of our choirs. The psalms were chanted to Anglicans, and I must confess that, excellent as the voices were, I was bored and irritated by the constant repetition of the one little harmonic phrase. The organ kept going steadily throughout, as if the organist had his fingers glued to the keys. Here was a psalm of a good many verses, and only one colour was used. Now by the simple expedient of giving an occasional verse to boys alone, men alone, choir in harmony unaccompanied, in unison unaccompanied, and in unison with varied organ harmonies, five more colours could have been added to the palette, various points in the poetry brought out, and the whole performance made more interesting to singers and hearers. But convention said 'No. As we chanted generations ago, so shall we chant now, and evermore, world without end.' Ah, me! (Laughter.) Why not, too, make more use of these varied dispositions of the voices in hymn singing? And, speaking of hymns, is it not time we came to something like agreement as to the reasons for playing over the tune, or a part of it? There is something to be said for the contention that this playing over is unnecessary, since hymn-books are in general use, and therefore all present may have the hymn found without any announcement of it. This being so, a prelude of a few bars clearly indicating the tune to be sung, and ending on a convenient chord or discord, is perhaps a more artistic plan. But I venture to suggest that of fifty organists playing over a tune only about ten remember the two-fold practical reason for doing so, viz., to make clear what tune is to be used, and the pace at which it is to be sung. As to the first point, the organ being used merely to announce the tune, as the parson does the number, the use of 'fancy' stops for the purpose is out of place. As well might the parson announce the number in a voice trembling with emotion, or garnished thus: 'Oh! my brethren. Hymn number seven hundred and forty-two; oh, alas! seven hundred and forty-two.' (Laughter.) Such an idea seems to strike you as ridiculous, but emotion in playing over the tune is just as misplaced. A very bad case of this kind occurs to me. I was present recently at an organ recital given by one of our leading church organists. Among the items was a magnificent organ piece by Max Reger (hisses), founded on a hymn-tune—also German, I regret to say. Now the tune and the work founded on it were the strongest of strong music, full of bone and sinew. The organist wisely played the chorale first, so that we might the more easily follow the fantasia. How did he play it? One would have expected a dignified announcement on a fairly loud stop of no emotional quality. Will it be believed that what appeared to be a quartet of goats in the last stages of asphyxiation, but which was really only what our organ-builders give us as an imitation of the human voice (saving their face somewhat by calling it *vox humana*), was used instead? If such things are done in high places at the hands of your leading lights, what may we expect of you, the rank and file? As to the second reason for playing over a hymn—the indication of the pace at which it is to be sung—I am surprised at the frequency with which organists play the tune at one speed, wait for several beats while preparing some stops, and then start off the hymn—at another tempo. The first verse is, of course, devoted to pulling things together, and the choir may expect an early lecture on the importance of keeping time.

(To be continued.)

Mr. C. Preston (High Street, Odiham, Hants) writes as follows: 'Some of your readers may be interested by an account of a very old organ which is to be found in the Congregational Church in the little out-of-the-way town of Odiham in Hampshire. It is possible that out of the number of motorists and cyclists passing through there may be some—organists and others—who would like to know of this object of interest, which, I have no doubt, can be seen for the asking. For the benefit of those who may not be fortunate enough at any time to find themselves in this delightful part of Hampshire I should like to detail a description of the instrument. The specification is as follows:

GREAT ORGAN, CC TO F, $4\frac{1}{2}$ OCTAVES.

	Ft.		Ft.
Open diapason	8	Principal	4
Stopped diapason (Bass) ..	8	Twelfth	$2\frac{1}{2}$
" (Treble)	8	Fifteenth	2
Dulciana	8	Clarinete	8

Three Composition Pedals to Great Organ.

SWELL ORGAN.

	Ft.		Ft.
Open diapason	8	Principal	4
Stopped diapason	8	Trumpet	8

"Naghead" Swell Shutter.

PEDAL ORGAN.

Bourdon	16
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(Tubular pneumatic.)

COUPLERS.

well to Great. | Great to Pedals.

'With regard to the Pedal organ, I may observe that the Bourdon is a recent addition to the instrument, the work having been carried out some few years ago by Mr. James Ivey, organ-builder, of Southampton. Before that the pedals consisted of eighteen notes only, CC to F, $1\frac{1}{2}$ octaves, and drew upon the Great organ Stopped diapason (bass), having no independent Pedal stop. The Swell organ is of shorter compass than the Great, stopping short at tenor C, although the builders kept up appearances by not only providing dummy keys for the bottom octave but actually three more below that. Perhaps the extra keys were intended as a compensation for the absence of sound! The stop-jams are of the old square pattern similar to those in use in the Gloucester Cathedral organ of S. S. Wesley's day. The inside of the instrument presents a curious spectacle, some of the pipes being not only held in position but actually held together by string or tape; while two or three ominous-looking holes in the sound-board remind one that the pipes once resting there are now, alas, no more: something like the gaps to be seen in the gums of those approaching the sans teeth age. In case my description of the organ—no exaggerated one, by the way—should lead any of your readers to imagine that the work of this instrument is over, let me at once say that such is not the case; it is doing good work still, and I see no reason why it should not go on for many more years. The tone of the instrument is excellent, and although it is voiced on a small scale—something of the calibre of a chamber organ—it adequately fulfils the needs of the building in which it is erected. The only stop which seems to have suffered by age—and possibly by abuse as well as use—is the Trumpet, the other reed—the Clarinet—being quite a faithful representation of the instrument from which it derives its name, possessing as it does that slight hesitancy in speech characteristic of the clarinet. When one learns that some years ago this organ was tuned by the local schoolmaster of that day, who indulged in the short and ready method of hacking pieces off the tops of the pipes to raise the pitch, it is a matter of surprise that this instrument shows such vitality in its old age. I have been informed that this organ came from a church at Uxbridge, and that it was bought by the church there from another church over eighty or ninety years ago. Should any of your readers be able to throw any light on its history or its maker, I should be obliged to them; or should any philanthropic musician with antiquarian tastes care to purchase it and furnish the church here with a new organ, I am sure the authorities would not place obstacles in his path.'

ORGAN RECITALS.

Mr. Arthur B. Robinson, St. Oswald's Church, Flamborough—Festal March, *Calkin*.
Mr. G. Stephen Evans, Cathedral Church of Llanbadarn, Aberystwyth—Overture in C minor, *Hollins*.
Dr. Caradog Roberts, Peniel Chapel, Aberayron—Funeral march and hymn of Seraphs, *Guilmant*.
Sir Frederick Bridge, Westminster Abbey—Fantasia in A minor, *Merkel*.
Mr. W. H. Dawes, Kingsbury Parish Church, N.W.—Toccata and Fugue in D minor, *Bach*.
Mr. W. W. Starmer, Holy Trinity Church, Coleman's Hatch—Festival march, *Best*.
Mr. Alfred Hollins, St. Bees' Priory Church—Sonata in C sharp minor, *Harwood*.
Mr. Arthur S. Manfield, Skelmorlie Parish Church—Prelude and Fugue in D major, *Bach*.
Mr. C. E. Blyton Dobson, Central Mission, Nottingham—Harmonies du soir, *Karg-Elert*.
Mr. H. Scott-Baker, All Saints', Woodham, Woking—Fugue in B minor, *Bach*.
Mr. W. F. G. Steele, Scots Church, Collins Street, Melbourne—Fantasia and Fugue in C minor, *Bach*.

APPOINTMENTS.

Mr. W. E. Cousins, organist and choirmaster, St. John's Episcopal Church, Johnstone.
Mr. F. J. Mott (of Melbourne), organist and choirmaster, Horley Parish Church, Surrey.
Master Leslie Toone, chorister, Lichfield Cathedral.

Reviews.

Full yathem five. Choral song for T. T. B. B. (unaccompanied). By Thomas F. Dunhill. (The Orpheus, No. 544.) [Novello & Co., Ltd.]

This is a finely worked-out setting of Shakespeare's well-known words. It is not to be properly described as a part-song, for it is a fully-developed piece in which the form of the sections is born of the varying mood of the words. The description 'Choral song' is therefore more appropriate. Mr. Dunhill has before now shown his power to write well for voices, but we are not acquainted with any choral work of his that displays so much breadth and grip as are shown in this setting. He has allowed himself ample freedom of treatment, but nowhere are there extravagances. The final climax is especially simple and massive. A well-equipped choir could here make a thrilling effect.

The Psalter, Pointed. By the late Stephen Elvey. [Oxford: Parker & Co.]

Psalters come and psalters go, but Elvey's seems likely to go on, if not for ever, at all events for a very long time. After a useful life of fifty-eight years, its thirty-sixth edition has just been reached. While retaining all its old features, including the use of bars, large capitals and other heavy type for accented syllables (the desirability of which may be questioned), the reprint has included the marks of expression used by the late Dr. G. M. Garrett. Among these are numerous directions for singing verses full, in harmony, and in unison—varieties that might with advantage be more widely used than they are, as tending to break up the monotony of a long psalm, as well as being a straightforward method of bringing out some dramatic point.

Caprice de Concert. By J. Stuart Archer. Original Compositions for the Organ (New Series), No. 32. [Novello & Co., Ltd.]

This piece may be recommended to recital organists desiring a brilliant work, moderately difficult. The music would perhaps have gained had there been a little less insistence on the three opening notes, and an English title might well have been given to it.

Flamboyant. By H. R. Woledge. Original Compositions for the Organ (New Series, No. 33).

[Novello & Co., Ltd.]

A melodious piece, of the 'song without words' type, quite easy to play, and pleasant to hear.

Schmücke dich, O liebe Seele. By J. S. Bach. Edited by John E. West. Original Compositions for the Organ, No. 445.

[Novello & Co., Ltd.]

Of the many beautiful choral preludes of Bach there are few, if any, more beautiful than 'Schmücke dich,' so praised by Schumann and Mendelssohn and loved by countless organists. This edition, with its excellent phrasing and its melodious disposition of the voice-parts, should be a boon to players, especially to those taking up the work for study as a first piece at the Royal College of Organists' examinations.

That with the Lord God. Harvest Anthem. By George C. Martin. Octavo Anthems, No. 1052.

[Novello & Co., Ltd.]

Opening with a vigorous declamatory passage for tenor and bass in unison, this anthem proceeds by way of a three-part chorus (*Allegro*) and a quieter section (*Andante pastorale*) to a verse of 'Now thank we all our God,' the famous melody being sung in unison with a flowing organ part, and providing an imposing ending to an excellent work. The music would present few difficulties to an average church choir.

BOOKS RECEIVED.

Vocal Technique. How it feels to sing. By W. H. Breare. Pp. 228. Price 3s. 6d. net. (London: Simpkin, Marshall, Hamilton, Kent & Co., Ltd.)

The Evolution of Harmony By C. H. Kitson. Pp. 475. Price 8s. 6d. (Oxford: At the Clarendon Press.)

THE SCIENTIFIC BASIS OF TUNING.

By E. P. LENNON ATKINS.

On June 11 an entertaining lecture on the above subject was delivered by Mr. H. Keatley Moore, Mus. Bac. Cantab., before the recently-formed 'Pianoforte Tuners' Association of Great Britain and Ireland.' As last year in the February number the *Musical Times* printed an editorial article headed 'Equal temperament: An unrealised theory,' many readers are no doubt interested in the subject. And last January—I am quoting from the *School Music Review*—the editor referred at the West London Vacation Conference to the unsatisfactory condition of 'teaching-pianofortes' generally, and their unsatisfactory state for ear-training purposes after they had been 'tuned.' In addition, Messrs. Novello, acting I believe on the advice of Dr. McNaught, recently added (again) his 'Primer on equal temperament' (founded on the larger *Centon's*) to their fine series of educational works on music. These are hopeful signs for the tuning profession, the members of which to this extent are evidently more beholden to those responsible for the policy of the journals named than perhaps is at present realised.

Towards the end of his lecture Mr. Moore announced to his audience that he accepted certain figures, &c., offered by Mr. William Braid White, which have been published in the course of some articles headed 'Tuning as an exact science.' He said (I quote from the full report of the lecture that appeared in the *Music Trades Review* for June 20):

Having set your pitch C to your fork (say 522) and your middle C as exact an octave as you can below it—no man can tune an octave or a unison *exactly*, but you all can get near enough, for practical purposes—then proceed thus. From C tune a fourth down to G truly,

then flatten the G till it beats with the C ten beats in ten seconds—one beat a second. From G tune a true fifth up to D without beats, and then flatten the D till it beats six times in ten seconds with the G, a little more than one beat in two seconds. (If your tone will not last ten seconds then count five and three respectively for five seconds. If you can count as long as ten seconds the count is surer.) Go on in the same way, making the fourths down beat ten in ten seconds, and the fifths up beat six in ten seconds. Do not go above F upwards, so that when you go down from E to B (ten beats in ten seconds), you go down again from B to F \sharp below (ten beats in ten seconds). You will end in F below middle C, and this F ought to beat six in ten seconds with middle C that you started from. Tune F up to F, a true octave, or as near as a man may, and your bearings will lie between F and F with middle C in the middle. I will run over the notes in their proper order: C down to G, up to D, down to A, up to E, down to B, down again to F \sharp , then up to C \sharp , down to G \sharp , up to D \sharp , down to A \sharp , down again to F, then F to F.

Always remember to keep between F and F, and with pitch C not lower than 512 nor higher than 540, and to get ten beats in your downward fourths and six beats in your upward fifths in ten seconds. If you do not keep within these limits the rule is incorrect; but if you do it is quite correct for all practical purposes. I will have this rule printed, and I shall be happy, in a few days, to send a copy to anyone who will give his name and address to any of the attendants.

There is scarcely need for me to remind your readers that the tempering—I demur to the word tuning—of pianofortes and organs is carried out in practice by judging the speed of what is sometimes called the 'overtone beat.' The 'tuner' commences somewhere about the middle of an instrument, sets his equal-tempered scale within the compass of an octave generally, and then proceeds upwards and downwards.

Of course, strictly speaking, the equal-tempered scale must be *first of all in his own mind*. Thus the pianoforte, having no sound in itself—'Sound is an affection of the mind': Woolhouse, Stainer, &c.—is a manufactured article, plastic so far as regards its strings, and capable, under favouring circumstances, of reflecting a mental impression of what is believed to be equal temperament. A good pianoforte will reflect a mind in equal temper; but only to another mind if this second mind is of a similar way of thinking.

No University has a degree in this connection—there is no authoritative diploma in equal temperament; and if the equal-tempered scale is, as many say it is, the foundation of modern music, then is the idea so very far-fetched that tuners who provide, or are supposed to provide, us all with this essential musical scale are, in essence, *the real music teachers of the day* so far as regards ear-training?

The rule for obtaining the equal-tempered scale is *not* that the speed of the overtone beat must remain constant as pitch rises, and the number of vibrations therefore of each sound forming the interval increase. On the contrary, the rule is: that the speed of beat must *increase in proportion* to the rise of the two generators of the beat in pitch.

I am obliged to say that Mr. Moore's conclusions and figures are misleading and founded on error, and that on behalf of the Equal-Temperament Committee I repudiate them. In the first place, his statement that *all* the flattened fifths in his scale when laying the bearings in the middle of the pianoforte between the F above centre C and the F below are to beat at the rate of *six beats in ten seconds*, is quite wrong. The figures are given later, and it will be seen that if the fifth down from centre C to F beats at this rate with C at a certain pitch, by no possibility can any other fifth above or below beat at a similar speed if equal temperament is to be the goal.

In the second place, Mr. Moore's statement that this constant speed of six beats in ten seconds for all the flattened fifths holds good at all pitches from C 512 up to C 540, I dispute. If he is right, why stop at C 540? Call C 840, or shall we say C = 1080, and then see by our figures into what sort of an impasse the lecturer is leading the members of this Association. There is seemingly a loophole of escape:

Mr. Moore may urge that the speed of beat in his scheme doubles for the octave above (like the vibrations). But if all his fifths between F and F equal each other in speed of beat on what note does he start doubling? Take the F above centre C and the tone below, B flat: a flattened fifth beating six times in ten seconds. Does the flattened fifth next above (B—F sharp) yield *twelve* beats in ten seconds? If not, where does the doubling of speed begin? And what about the equal-temperament semitone for singers, &c., when the speed of beat suddenly flies upwards—doubles—for no apparent cause, at this tangent when this point is reached? Perhaps the lecturer contends that his speed is intended gradually to increase when fifths and fourths are tempered above a certain note; but *increase* upwards is simply a corollary of *decrease* downwards. The lecturer's stagnation in speed is neither one nor the other. In Spain's 'Primer' all the beats on pages 22, 29, 32, &c., increase in speed as we test upwards; decrease as we test downwards. On referring to Hermann Smith's well-known work on 'The art of tuning the pianoforte,' the tabular view (facing page 35) gives all the fourths and fifths as increasing consistently in speed of beat as pitch rises. Turn overleaf, and we find the same rule holds good for the thirds and sixths in equal temperament.

If Mr. Moore's fifths all beat alike in the bearings, what happens to the other intervals? The major and minor thirds, major and minor sixths, the major and minor tenths and seventeenth, &c., do they beat alike at all pitches? Has Mr. Moore ever heard the beat in these intervals as some of us hear them? If he has, surely he must be aware of the overwhelming necessity for giving them attention; but he makes no mention whatever of these intervals.

We now come to the passage where Mr. Moore deals with the 2:1 octave: a ratio of paramount importance. The lecturer treats it with scant ceremony, for, he says, 'you cannot obtain a true octave in practice.' It may be conceded that to test an octave simply as an octave (by striking, for example, C and C) and then pass it as a 2:1 ratio in the matter of vibrations, proves nothing as to the purity of the octave. But before I proceed with other tests, and very important ones, the mind (for equal temperament) will have to make itself familiar with the mathematical division of the octave. The only octave mentioned by Mr. Moore is the F to F octave. His own figures are given by me, and they prove that he is providing himself, first of all, and his audience afterwards, with bad octaves.

How does he divide his octave? In this way: make, he says, the fifth from middle C down to F beat six times in ten seconds; and the fourth from middle C up to F make beat at the speed of ten times in ten seconds. That is, the lower fifth beats six in ten, its upper fourth beats ten in ten.

But in equal temperament the sharpened tempered fourth is regarded by the Equal-Temperament Committee as a minor interval (minor fifth), and the flattened fifth as a major interval. Now one of our rules for the proving of an octave is this, and every tuner should have it by heart:

PROVING THE OCTAVE.

- (1.) If the lower tempered interval is MINOR the upper tempered interval is MAJOR, and in a true 2:1 octave must have the same speed of beat per second.

Example:

Beat ratio 1:1.	
OCTAVE F to F	
MINOR.	MAJOR.
F up to (minor 5th) B flat <i>i.e.</i> , sharpened 4th beats 2.	B flat up to (major 5th) F beats 2.
F up to (minor 3rd) A flat beats 2.	A flat up to (major 6th) F beats 2.
F up to (minor 6th) D flat beats 2.	D flat up to (major 3rd) F beats 2.

- (2.) On the other hand, if the lower tempered interval is MAJOR, then the upper tempered interval is MINOR, and in a true 2:1 octave will have DOUBLE the speed of beat per second of the lower major interval.

Example:

Beat ratio 1:2.

OCTAVE
F to F

MAJOR.	MINOR.
F up to (major 5th) C beats 1.	C up to (minor 5th) F <i>i.e.</i> , sharpened 4th beats 2.
F up to (major 3rd) A beats 1.	A up to (minor 6th) F beats 2.
F up to (major 6th) D beats 1.	D up to (minor 3rd) F beats 2.

This beat ratio gained, the octave is demonstrably mathematically pure. Thus the beat test is passed. Aurally, the 2:1 vibration ratio is perfectly satisfactory.

Again, if the major third on F gives six beats in a second, how many beats per second are required in the major tenth on F to prove the A octave is mathematically pure, the 2:1 ratio present? And yet again, if this same major third on F gives six beats in a second, how many beats per second are required for the major seventeenth on F, F to A, to prove the A octave next above is mathematically pure, the 2:1 ratio present? With these three beat-ratios mastered by the mind—the major third, the major tenth, the major seventeenth—my contention is that the difficulties facing the student either in music or equal temperament almost disappear. We are told that never have so many tuning experts been gathered together as there were at Mr. Moore's lecture. Yet not a single query was raised in this direction.

Of these beautiful tests for proving the octave or fifteenth we are kept in ignorance. But they cannot be dispensed with.

I am bound to say that the practical value of the lecture is nil. The speeds given are wrong, and the lecturer made no mention of many vital calculations, although the rule given for the proving of an octave is inviolate.

Few tuners are aware that without striking the octave on middle C and without trying fourths or fifths, it is quite easy to demonstrate, mathematically and aurally, that a true 2:1 octave or a 4:1 fifteenth has or has not been obtained.

On page 40, in 'Woolhouse on Temperament,' is given the scale for equal temperament throughout a compass of seven octaves. These figures are identical with those given by Hermann Smith, and with those given by Mr. Spain, page 14.

To sum up: I am sorry to have to repudiate Mr. Moore's figures and advice—and since organ tuners are specially invited in the Association's Prospectus to join, the matter is more than serious.

Mr. Moore's Degrees entitle him to our respect. But his figures being wrong, his conclusions are wrong and his instructions impracticable.

The octave cited by Mr. Moore is produced *not* a fifth with six beats in ten seconds (lower interval major) and the fourth (upper interval minor) ten beats in ten seconds. But the fourth, being minor, for a pure octave, must produce *twelve* beats in ten seconds,—*double the major interval*. This yields a true octave and is easily obtained. But Mr. Moore's figures are six in ten major compared with ten in ten minor—a most complicated and unnecessary ratio for any one to attempt to grasp. Fortunately, his figures being wrong, must be discarded, so they need trouble us no further.

THE PROMENADE CONCERTS.

It was widely surmised that in the general paralysis of musical affairs the Queen's Hall Promenade Concerts would suffer greatly—perhaps mortally. Up to the time of going to press, however, there has been no visible cause to fear disaster. The attendance on the first four nights, which is the limit of our present evidence, was excellent. It will be a feather in our national cap if a series of Promenade Concerts, an extraordinary manifestation of musical appetite even in peace time, succeeds without interruption during the greatest of modern wars.

The opening of the season on Saturday, August 15, presented a scene of great enthusiasm. The principals of the Orchestra were welcomed one by one, and lastly Sir Henry Wood received a great ovation. The National Anthem, 'La Marseillaise,' and 'God bless the Prince of Wales'

were sung, and a typical 'popular' programme succeeded. Mackenzie's 'Britannia' Overture, Sibelius's 'Valse Triste,' and Percy Grainger's orchestral adaptations of the Londonderry Air and 'Shepherd's Hey' were enthusiastically received, the last being encored; Mr. C. Warwick Evans played the well-written Violoncello concerto of M. Georges Dorlay, a member of the Orchestra; and songs were given by Miss Carrie Tubb and—in patriotic vein—by Mr. Herbert Heyner. A novelty was introduced in the shape of Sir Edward Elgar's 'Sospiri,' for strings, harp, and organ. It is a sweet, melancholy air, laid out and scored with masterly reticence and perfection of detail. Strauss's 'Don Juan,' originally in the evening's programme, was expunged and Tchaikovsky's 'Capriccio Italien' put in its place—much to the loss of musical value and interest.

The substitution of a Franco-Russian for a Wagner programme on August 17 took effect on both the numbers and the keenness of the Monday audience, usually so crowded and excited. But it was nevertheless a successful concert. The taboo of Wagner is much to be regretted. Apparently the directors of the Queen's Hall and of the Orchestra feared a demonstration by non-musical super-patriots. These should be reminded that if the boycott is maintained it will cause a loss of enjoyment to thousands of British music-lovers, and it may bring financial injury to a British undertaking upon which many British workers depend. We were glad to see Mr. Robert Newman's communication to the Press expressing a determination to keep to the original scheme as nearly as possible, and declaring that 'the greatest examples of Music and Art are world possessions and unassailable even by the prejudices and passions of the hour.'

Mr. Richard Walthew's Overture to an unfinished opera, 'Friend Fritz,' received its first performance on August 19. The work,—which might well be entitled simply 'Comedy-Overture,'—proved to be bright and tuneful, and very effectively scored for small orchestra. It was conducted by the composer, and met with hearty appreciation.

THE ASSOCIATED BOARD.

At the twenty-fifth meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music, it was reported that in the United Kingdom the number of candidates entered for the Local Centre examinations in 1913-14 was 5,707, against 5,552 in 1912-13. Of the 4,590 entries in the various subjects there were 1,264 passes in the advanced grade, and 1,472 in the intermediate grade, as against 1,222 and 1,426 in 1912-13. The number of candidates in the School examinations was 35,416, against 23,196 in 1912-13.

The Exhibitions offered by the Board last year in the United Kingdom were gained by Gladys L. England (pianoforte), Betty Polischuk (pianoforte), Elsie H. B. Bernard (violin), Herbert D. Blanchard (violoncello), Dorothy F. M. Smithard (singing), Caroline H. Fotheringham (organ). Seventeen exhibitions previously gained have been renewed for a further period of one year. An exhibition tenable for one year at the Royal Academy of Music has been awarded to Miss Kathleen Narelle, Sydney, N.S.W. (pianoforte), on the completion of her tenure of the Woolley Memorial Scholarship. The exhibitions offered by the Board in the Oversea Dominions, in connection with the examinations in 1913, have been awarded as follows:—Australia: Marjorie Flook, Parramatta, N.S.W. (violin); Madge Collins, Sydney, N.S.W. (singing); New Zealand: Audrey T. Gibson, Christchurch (pianoforte); Canada: Ewart Shadwick, Winnipeg, Manitoba (violin); Gibraltar: Gladys I. Ashdowne (pianoforte); Ceylon: Heartsease Marley (pianoforte). Eleven appointments of honorary local representatives were made during the year in the United Kingdom, and thirty-one in the Dominions.

ROYAL ACADEMY OF MUSIC.

The annual prize-distribution took place at the Scala Theatre on July 24, the presentations being made by Lady Stamford. Sir Alexander Mackenzie's speech was one of great interest. He said that the number of students on the books was greater than ever before; he referred to the great activity of the operatic class; he spoke of the loss the Academy had suffered from the deaths of Lord Strathcona,

Mr. Charles Crews, Mr. Fred Walker, and Mr. Alessandro Pezze. He also deplored the prevailing tendency on the part of students to cut short their period of study.

The following were the awards: The Charles Lucas prize (composition), Eric Grant; the Parepa-Rosa prize (contraltos), Gladys E. Parr; the Mario prize (baritones), Raymond I. Ellis; the Joseph Mass prize (tenors), Gerald Harris; the Walter Macfarren gold medals (pianoforte), Katherine Doubleday and Herbert Haworth; the W. E. Hill & Sons' prize (violin), Herbert J. Brine; the Dove prize (for general excellence), Herbert J. Brine; the Worshipful Company of Musicians' medal (for the most distinguished student in the Academy), Harriet Cohen; the Charlotte Walters prizes (elocution), Gertrude Hammod and Gweneth M. Roberts; the Albert Hunt Shakespearean prize (elocution), Beatrice Fulton; the Ridley Prentice prize (for the best teaching by a sub-professor), David Cooper; the Julia Leney prize (harp), Dorothy Godwin; the Frederick Westlake prize (pianoforte), Florence Marr; the Hannah Mayer Fitzroy prize (violin), Emil Clark; the Lesley Alexander gift (viola or violoncello), J. K. Bauer and F. Howard; the Alexander Roller Prize (pianoforte), Philip A. Lévi; the Challen & Son gold medal (pianoforte), Adolph Hallis; the Chappell pianoforte prize, Katherine Hogg; the Bonamy Dobree prize (violoncello), Giovanni B. Barbirolli; the Beare prize (violin), Kathleen Lindars; the Mary Burgess Memorial gift, Philip A. Lévi; the Manns Memorial prize, Egerton Tidmarsh; the Oliveria Prescott prize, J. K. Bauer, Eric Grant, and Alec Rowley; the Anne E. LLOYD exhibition (singing), Evelyn Langston.

THE R.A.M. CLUB.

The annual dinner of this Club, which took place on July 23, was a celebration of twenty-five years of happy existence, and it passed off with great success. The speakers were Mr. Louis N. Parker, Dr. H. W. Richards, Sir Alexander Mackenzie (in the chair), Mr. J. Percy Baker, Dr. Eaton Faning, Mr. T. B. Knott, and Mr. Plunket Greene.

ROYAL COLLEGE OF MUSIC.

At the conclusion of the Midsummer term of this College, on July 22, the following awards were made by the Director and Board of Professors:—Council exhibitions for singing to Freda Rupp, Mari Edwards, and Stanley S. Heaysman; for pianoforte to Margaret A. Tensmann; for violin to Margaret D. Middleton and Melpomené Scaramanga; for organ to Harold E. Wyld; for composition to Ernest J. S. Moeran. The London Musical Society's prize for singing to Idwen Thomas; Messrs. W. E. Hill & Sons' prize of a violin, bow, and case to Dora Garland; the Savage Club exhibition to Nellie I. R. Peacock (for one year); the Directors' history essay prize to Herbert N. Howells.

At the students' orchestral concert on July 21, the principal works in the programme were Mozart's 'Jupiter' Symphony, which was well and clearly played, Delibes' ballet 'Sylvia,' and the 'Wein, Weib, und Gesang' waltzes of Johann Strauss. The soloists who appeared were Miss Jessie Stewart (violin), Miss Etty Ferguson, and Mr. Jacob Williamson (vocalists). Sir Charles Stanford conducted.

GUILDHALL SCHOOL OF MUSIC.

At the Guildhall School of Music the following two students obtained the highest mark totals in the Examination for Associateship of the School and have been awarded the School Medals for 1914: gold medal, Gladys Hildersley (pianoforte); silver medal, Hilda L. Sparksman (pianoforte). The special prizewinners were: The Lord Mayor's prize (soprano vocalists), Irene Alexander; Lady Mayoress's prize (pianoforte), Phyllis Hay; Sheriffs' prize (soprano vocalists), Phyllis Dicksee; Sheriffs' prize (contralto vocalists), Nellie Walker; Chairman's prize (pianoforte), D. Augusta Chilton Griffin; Knill Challenge Cup, with silver medal, Nellie Walker; Knight prize (bass vocalists), Reginald Johnson; Tillie gold medal (violin), Elsie Cohen; Alexander prize (elocution), Muriel Deason; Enoch singing prize, Arthur Tomlinson; Maude Wilby prize (violin), won and divided by Louis Godowski and

Hilda Bishop; Garceau prize (French chansons and diction), Phyllis Morley; Wakefield orchestral prizes, Kitty Loveland, Harry J. Rosenbaum, and Elsa Ivimey-Martin; Sir August Manns Memorial prize (organists), Philip C. Hayes; Pearce Morrison Memorial prize (vocal competitions), Reginald Johnson; Max Hecht Scholarship (British vocalists studying German classic songs), Reginald Johnson; Dove Memorial prize, Rebe Kussmann; Basil Althaus Memorial bow, Muriel Hay; Libotton Memorial prize, Elsa Ivimey-Martin.

The scholarships awarded are held as follows: special Corporation scholarships (£25 to £80), Louis Godowski, Phyllis Harding, Nellie Walker, Lilian Stiles-Allen, Muriel Hay, Edith M. Harthy, D. A. Chilton-Griffin, Percy Kemp, John E. Crowther, Herbert V. Templeman, Elsie Cohen, Rebe Kussmann, Kathleen Thomas; Knoop open scholarship (£75, to include maintenance), Henry Spivakowsky; Mercers' scholarship (£52 10s.), Margaret M. Harrison; Merchant Taylors' scholarship (£40), Carl True. Musicians' Company scholarships: Carnegie scholarships (£23 each), Phyllis Plank, George R. Stratton; S. Ernest Palmer scholarships (£23 each), Ivy R. G. Blenheim, Leo F. B. Turpin; 'Melba' scholarship (£30), Dorothy May Waring; 'Haywood' scholarship (£31 10s.), Vera Neave; De Lafontaine scholarship (£20), Maurice A. Cole; Bechstein scholarship (£20), Marion Hunt.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The musical outlook in connection with the forthcoming local season is of course uncertain. Thus the principal event would no doubt have been the visit of the Quinlan Opera Company to the Theatre Royal early in October, but at the last moment the project had to be abandoned owing to the fact that a great many of the Company are on the Continent, and it is impossible to ensure their presence in this country in time for the fulfilment of their contracts. The Carl Rosa Opera Company is booked for a week at the Prince of Wales's Theatre.

Chamber-music will be once more under the control of the Birmingham Chamber Concerts Society, under the direction of Messrs. Dale & Forty, the executive again being the Catterall String Quartet. The old-established Harrison Concerts (four in number) are arranged to be given in the Town Hall as usual; also the Max Mossel Drawing-room Concerts.

Choral Societies have not been behindhand in announcing their work for the season, all the choral associations again being well represented. The Birmingham Festival Choral Society propose to give, in addition to the customary Yule-tide performance of 'Messiah,' Coleridge-Taylor's 'Hiawatha' cycle, Brahms's 'Requiem,' Act 3 of 'Tannhäuser,' Mendelssohn's 'Hymn of Praise,' Hamilton Harty's 'The mystic trumpeter,' Palestrina's 'Surge Illuminare,' and Bach's great B minor Mass.

The Midland Musical Society's scheme includes 'Elijah,' Elgar's 'The Black Knight,' Dvorák's 'Spectre's bride,' and Bach's 'St. John' Passion. The Birmingham Choral and Orchestral Association's programme is to comprise Gaul's posthumous work, 'The Bard of Avon,' 'Hymn of Praise,' German's 'Tom Jones,' Gounod's 'Faust,' and 'The Messiah.' The Birmingham Choral Union's scheme has, at the time of writing, not been made known.

LIVERPOOL.

At the time of going to press the arrangements of the Philharmonic Society for the coming season comprise the usual twelve concerts, with Mr. Landon Ronald, Sir Henry Wood, Mr. Albert Coates, and distinguished foreigners as conductors. We refrain at present from giving details of the programmes, owing to the likelihood of considerable modifications.

The place of conductor for the choral concert on March 9, for which the lamented Mr. Harry Evans had been engaged, remains vacant at present; but his place as chorus-master to the Philharmonic Society has been temporarily filled by the appointment of Mr. R. H. Wilson, trainer of the Hallé Concerts Choir.

At a recent meeting of the executive committee of the Welsh Choral Union it was unanimously agreed that the work begun and continued so successfully by their beloved and revered conductor, the late Mr. Harry Evans, must go on. The Liverpool Welsh Choral Union is therefore to be maintained as a living monument to his memory, and the committee has decided to carry out the programme already arranged for next season and to engage guest-conductors.

Four concerts are to be given, at the first of which, on November 21, Prof. Granville Bantock will conduct a concert-performance of 'Parsifal.' In this work the choir will be prepared by Mr. Alfred Benton, for many years conductor of the Leeds Choral Union, and now a resident at Liverpool. 'The Messiah' will be performed on December 19, conducted by a Welsh musician yet to be engaged, and at the third concert Madame Clara Butt and Mr. Kennerley Rumford will sing, and Mr. Bantock will conduct. For the fourth and final concert Elgar's 'Dream of Gerontius' is chosen.

MANCHESTER AND DISTRICT.

At the time of going to press it is somewhat early to hazard any opinion as to how far, if at all, the European war will affect the coming concert and opera season. Practically all arrangements have been completed, and the programmes are gradually disclosing themselves. In the June issue many of the features of the Hallé series were named, and now we learn that at the Brand Lane concerts we shall have Schönberg's 'Two characteristic pieces,' Stravinsky's orchestral fantasia, 'Fireworks,' and Bela Bartók's two 'Portraits' (all for the first time here). Richter once played a symphonic-poem of Bartók's in which the well-known Emperor of Austria's hymn was gayed in the most distressing manner. Sapellnikov is coming, and also Percy Grainger, who will conduct a number of his own compositions.

Mr. Lane's Philharmonic Choir expects also to produce some of the new Elgar choral songs; indeed, there is little doubt that they will be heard at Manchester this winter on more than one occasion.

Of the twelve 'Prom.' concerts of the Manchester Orchestra, Limited, Balling will conduct half the number, as last season, Bantock, Hamilton Harty, and Verbrugghen sharing the remainder, the last gentleman also playing a solo violinist. Other solo violinists are Misses Daisy Kennedy and Kontorovich, Mr. Zacharevitch, and Mr. A. Sammons. In these columns and elsewhere an advance at these concerts towards music of a more symphonic type has been urged, and at least we are to get Tchaikovsky's No. 4 Symphony in its entirety, and possibly others. Elgar's 'Cockaigne,' Coleridge-Taylor's 'Bamboula,' Chaminade's 'Callirhoe,' Bantock's new 'Scottish Highland' string suite, 'Comedy' Overture, and (for the first time here) 'Overture to a Greek tragedy,' all contribute to make this season's draft syllabus a much more interesting document than any recent ones.

So far the Manchester City Council has not seen its way to a continuance of its Municipal Concerts in the Town Hall with the Hallé band. The terms offered by the Hallé Society for the coming season were £100 per concert, which would have meant a loss (at sixpenny seats) of two shillings per head of the audience. Of course the Town Hall, unlike Birmingham's civic hall and some other centres, is quite inadequate for a big audience. But an alternative scheme of concerts under the management of Dr. J. K. Pyne has been arranged, aiming chiefly at the performance of neglected types of music. Its interest will probably be historical as well as educational and pleasurable, and it will have the additional merit of not trespassing on the preserves of any other already well-established organization in the city. Pieces for small combinations of voices and instruments, either blended or alone, and works employing unusual combinations of instruments are to have special attention.

All of us may hope the experiment will prove successful and lead to some permanent arrangement, but it cannot fill the place of such municipal concerts as were given in the spring of this year. Why in Manchester Cathedral can we not have 'Gerontius,' or the less familiar Mendelssohn oratorios, Beethoven or Brahms symphonies, such as are available at the great opening services at the Festival of the Three Choirs?

At the local College of Music the annual opera performance had been allowed to lapse recently, but Miss Marie Brema, who now has charge of this department, has brought about its revival, and on July 16 and 17 Purcell's 'Dido and Æneas' was given, but without full instrumental accompaniment. Apart altogether from the intrinsic musical interest, the dramatic side of the presentation had sufficient point to give vitality to the whole performance, and it was possible to vary the cast very materially on the second evening.

The Quinlan tour, which was to have opened here at the end of September, has been abandoned, as many of the artists are stranded and inaccessible in various European centres.

We have received the Syllabus of Dr. Carroll's Training Class for Music Teachers, Onward Hall. The eighth session will open on October 15. Further information may be obtained of the honorary secretary, Mr. George Pritchard, 27, Upper Chorlton Road, Manchester.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

HOBART (TASMANIA).—On June 29 the Orpheus Club gave their third subscription concert at the Town Hall, before a crowded audience. Under Mr. P. Planché-Plummer's direction creditable performances were given of Mendelssohn's 'To the sons of art' and a selection of part-songs. The vocalists were Mrs. R. Shoobridge and Mr. C. Stanway, and violin solos were given by Miss Eva Creese. Sir William and Lady Ellison-Macartney were present.

SWANAGE.—At the Mowlem Institute, on August 15, a highly successful concert in aid of the War Relief Fund was given under the able management of Mrs. Henry R. Clayton, who was fortunate in securing the professional services, freely given, of that excellent contralto, Miss Nellie Rieckle, of Mr. Tristan Rawson, baritone, of the Grand Opera, Cologne, and of Miss Guida Framten, whose brilliant pianoforte playing was a revelation. Most valuable assistance was also rendered by Miss Constance Shearer (songs), Miss Grace Frost (pianoforte), Mrs. Rose (violin), Miss Murray Clayton (songs), Miss Beedall (recitation), and Mr. Percy Tisdale (songs); and a dialogue by the Misses Daisy and Mollie Grosutt (daughters of the proprietor of the Grand Hotel, Swanage) was an effective and much-appreciated item in the evening's programme. The hall was packed to overflowing, and a sum of over £25 (a record for the hall) will be available for the Fund.

Foreign Notes.

BERLIN.

The lawsuit between the German and Austrian Societies of Composers was decided by the Kammergericht in favour of the Austrian Society, who will now return to their former custom of themselves collecting their rights in Germany.

MOSCOW.

S. T. Taneiev, the celebrated Russian composer, has written an elaborate analysis of the sketch-book which Mozart used at the age of eleven. This sketch-book contains 'Übungen im reinen Satz und Kontrapunkt' (exercises in pure style and counterpoint). A French translation of this analysis is to be published shortly.

MUNICH.

In connection with the Gluck celebration the Denkmaler der Tonkunst in Baiern, under the direction of A. Sandberger, have just published Gluck's intermezzo, 'Le Nozze d'Ercole e d'Ebe.' The work was written for the double wedding of Maximilian III. with Maria Anna, and Prinz Friedrich Christian with Maria Antonia, daughter of the Emperor Karl VII., and performed on June 29, 1747, at Pillnitz, near Dresden. Gluck borrowed for this work two arias from his 'Artamene' (including the famous 'Rasserena') and one aria from his 'Sophonisba.'

TURIN.

The very interesting study on 'The Lied in France,' by the distinguished Italian critic Luis Parigi, published in the *Rivista Musicale Italiana*, has been issued separately and will certainly be widely welcomed.

Miscellaneous.

As the Dalcroze College at Hellerau has been requisitioned as a hospital during the war, the London School of Dalcroze Eurhythmics, 23, Store Street, W.C., is making arrangements to give the full training preparatory to the teaching Certificate in Rhythmic Gymnastics and the Diploma in Eurhythmics. The term commences on September 29.

It was announced on August 14 that the directors of the Carl Rosa Opera Company had decided to persevere with at least the first part of their arranged tour. They propose to open at the Coronet Theatre on September 7, the Kennington Theatre on September 14, and the Marlborough Theatre on September 21.

The first-prize for the best song sent in at the recent open competition promoted by the 'Three Arts Club,' has been awarded to Dr. Cecil Hazlehurst for his setting of Shelley's lines 'Love's philosophy.' The publishing of the song by the 'Three Arts Club,' will, however, be delayed on account of the war.

We regret to announce the death of Alice Charbonnet de Dorson (Alice Kellermann), a well-known pianist, founder of the Sydney Conservatoire of Music.

It is announced that Prof. Granville Bantock has accepted the post of conductor to the North Staffordshire District Choral Society.

Mr. G. W. L. Marshall Hall has been appointed Ormond Professor of Music at the Melbourne University.

Answers to Correspondents.

CAPTAIN COOK (Australia).—The 'story' of Sibelius's 'Valse Triste,' as given by Mrs. Newmarch in the programme of the London Promenade Concerts, is as follows: 'It is night. The son who has been watching by the bedside of his sick mother has fallen asleep from sheer weariness. Gradually a ruddy light is reflected through the room; there is a sound of distant music; the glow and the music steal nearer until the strains of a valse melody float distantly to our ears. The sleeping mother awakens, rises from her bed, and in her long white garment, which takes the semblance of a ball-dress, begins to move slowly and silently to and fro. She waves her hands and beckons, in time to the music, as though she were summoning a crowd of invisible guests. And now they appear, these strange visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingles with the dancers; she strives to make them look into her eyes, but the shadowy guests one and all avoid her glance. Then she seems to sink exhausted on to her couch, and the music breaks off. But presently she gathers all her strength, and invokes the dance once more with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish; the music dies away. Death stands on the threshold.' (Quoted by kind permission.)

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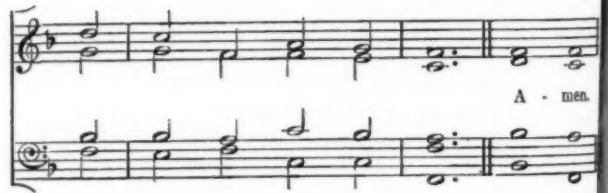
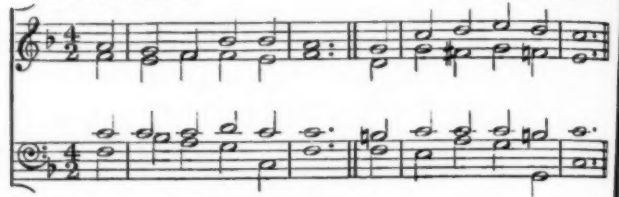
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And those Thou gavest us to love
Commend, Lord, to Thy care.

2.

In perils of the sea
Watch o'er them day by day,
In perils of the battlefield
Be Thou their strength and stay.

3.

Be with them when they fight,
Be with them if they fall;
For life and death alike are Thine
And Thou art all in all.

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p *cres.*

Em - pire's sto - ry, Low we bow be - fore Thy throne.

pp

Thou of good things art . . the Giv - er, Thou from e - vil

f

dost de - liv - er, Praise is Thine and Thine a - lone.

LORD OF LIFE AND LIGHT AND GLORY.

King of kings! pro - tect . . this na - tion,

cres. Lord of lords! be our sal - va - tion, In the stress of

cres. trou - ble's day. O Most High on Thee re - ly - ing,

f Now and ev - er ill . . de - fy - ing, We se - cure - ly

rest . . for aye. *p* A . . men.

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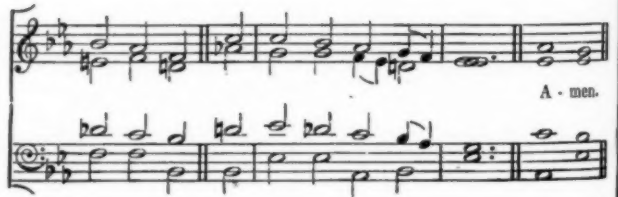
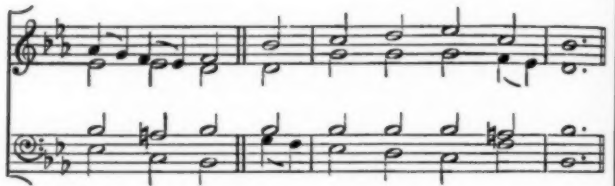
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E. WORDSWORTH.

GEORGE J. BENNETT.

With dignity.



A - men.

O LORD OUR BANNER, GOD OF MIGHT.

Jehovah-Nissi.

f 1 O LORD our banner, God of might,
Who wast with Joshua in the fight,
And Moses on the hill,
Be with Thy servants far away,
Their shield by night, their guide by day,
To succour them from ill.

mf 2 For husband, brother, son, and sire,
We raise up hands that never tire
On this our mount of prayer ;
Thou knowest, we but dimly guess,
The day's long toil, the night's distress,
And all they do and bear.

mf 3 The battle's issue hangs on Thee ;
In Thy firm hand the scales we see
Of mortal loss and gain :
cr. And tidings carried swift as thought
By sea and land, to Thee are nought
But Thine own Will made plain.

f 4 Giver of strength, O bless and aid
Thy servants 'gainst the foe arrayed ;
cr. Go forth with them to fight !
ff 'Mid battle's storm their shelter be ;
Thy Spirit grant, of unity,
Of counsel, and of might.

p 5 Watch o'er the wounded in the field,
And, where the sick and dying yield
cr. Their souls, do Thou be nigh !
f Give Peace within the heart distressed,
And Peace on earth, and last and best
dim. Thy Peace beyond the sky. Amen.

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37. Invocation to Sleep 3d.	123. Good Morrow 3d.	209. Over hill, over dale 3d.
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THE COMRADES' SONG OF HOPE
(LES ENFANS DE PARIS)

THE WORDS WRITTEN BY J. S. STALLYBRASS

THE MUSIC COMPOSED BY
ADOLPHE ADAM.

ARRANGED FOR S.A.T.B. BY PERCY E. FLETCHER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Sostenuto.

SOPRANO. 

ALTO.  *pp*
Hark! what strains of sol - emn glad - ness Are heard fill - ing the

TENOR.  *pp*
Hark! what strains of sol - emn glad - ness Are heard fill - ing the

BASS.  *pp*
Hark! what strains of sol - emn glad - ness Are heard fill - ing the

ACCOMP. *at lib.*  *pp*
Sostenuto. ♩ = 104.







air! . . . Sweet as hope that dawns on sad - ness, The gloom of

air! . . . Sweet as hope that dawns on sad - ness, The gloom of

air! . . . Sweet as hope that dawns on sad - ness, The gloom of

THE COMRADES' SONG OF HOPE.

THE COMRADES SONG OF HOPE.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are printed below the vocal staves. Performance markings such as *legato*, *mf marcato*, *rall. dolce*, *p*, and *mf* are placed above or below the notes. The score includes repeat signs at the end of several phrases.

doubt dis - pel - ling, A joy - ful day fore - tell - ing, To fol - low the
doubt dis - pel - ling, A joy - full day fore - tell - ing, To fol - low the
doubt dis - pel - ling, A joy - full day fore - tell - ing, To fol -
legato.

mf marcato.
Men that toil in the bat - tle of life,
mf marcato.
night of des - pair. Men that toil in the bat - tle of life,
mf marcato.
night of des - pair. Men that toil in the bat - tle of life,
mf marcato.
low des - pair Men that toil in the bat - tle of life,
mf marcato.

p List to strains that will sweet - en the strife! . . . The
p List to strains that will sweet - en the strife! . . . The
p List to strains that will sweet - en the strife! . . . The
p List to strains that will sweet - en the strife! . . . The
p List to strains that will sweet - en the strife! . . . The
rall. dolce. *mf*

THE COMRADES' SONG OF HOPE.

Allegro.

right - eous cause a-lone is glo - ri - ous, And wins the fight, and wins the fight. The

right - eous cause is glo - ri - ous, And wins the fight, and wins the fight. The

right - eous cause a-lone is glo - ri - ous, And wins the fight, and wins the fight. The

right - eous cause is glo - ri - ous, And wins the fight, and wins the fight. The

Allegro. $\text{♩} = 126.$

friends of truth shall be vic - to - rious, For truth is might, for truth is might!

friends of truth vic - to - ri - ous, For truth is might, for truth is might!

friends of truth shall be vic - to - rious, For truth is might, for truth is might!

friends of truth vic - to - ri - ous, For truth is might, for truth is might!

pp *dim.* *pp*

False-hood and malice may as - sail you, And hell dis - may; He that is mighty will not

pp *dim.* *pp*

False-hood and malice may as - sail you, And hell dis - may; .. He that is mighty will not

pp *dim.* *pp*

False-hood and malice may as - sail you, And hell dis - may; .. He that is mighty will not

pp *dim.* *pp*

False-hood and malice may as - sail you, and hell dis - may; He that is mighty will not

THE COMRADES' SONG OF HOPE.

THE COMRADES SONG OF HOPE.

The image shows a musical score for a song titled "THE COMRADES SONG OF HOPE." The score is written for five parts: four vocal parts (Soprano, Alto, Tenor 1, Tenor 2) and a piano accompaniment. The music is in 3/4 time and G major. The lyrics are: "fail . . you, He will be your stay, He will be your stay, dim." The score includes dynamic markings such as *rall. e cres.*, *f*, and *dim.*. The piano part features chords and arpeggiated figures. The score is divided into measures by bar lines, and the key signature and time signature are indicated at the beginning.

fail . . you, He will be your stay, He will be your stay, dim.

fail you, He will be your stay, He will be your stay, dim.

fail you, He will be your stay, He will be your stay, dim.

fail you, He will be your stay, He will be your stay, dim.

fail you, He will be your stay, He will be your stay, dim.

Tempo lmo. sostenuto.

Hark! what strains of sol - emn glad - ness Are heard fill - ing the
 Hark! what strains of sol - emn glad - ness Are heard fill - ing the
 Hark! what strains of sol - emn glad - ness Are heard fill - ing the
Tempo lmo. sostenuto.

air! . . . Sweet as hope that dawns on sad - ness, The gloom of

air! . . . Sweet as hope that dawns on sad - ness, The gloom of

air! . . . Sweet as hope that dawns on sad - ness, The gloom of

THE COMRADES' SONG OF HOPE.

legato.

doubt dis - pel - ling, A joy - ful day fore - tell - ing, To fol - low the

doubt dis - pel - ling, A joy - ful day fore - tell - ing, To fol - low the

doubt dis - pel - ling, A joy - ful day fore - tell - ing, To fol -

legato.

mf marcato.

Men that toil in the bat - tle of life,

mf marcato.

night of des - pair. Men that toil in the bat - tle of life,

mf marcato.

night of des - pair. Men that toil in the bat - tle of life,

mf marcato.

low des - pair. Men that toil in the bat - tle of life,

mf marcato.

p rall. dolce.

List to strains that will sweet - en the strife, . . .

p rall. dolce.

List to strains that will sweet - en the strife, . . .

p rall. dolce.

List to strains that will sweet - en the strife, . . .

p rall. dolce.

List to strains that will sweet - en the strife, . . .

p rall. dolce.

THE COMRADES' SONG OF HOPE.

Allegro marziale.

When the kindly country that bore you, When broad mankind your valour needs ;

When the kindly country that bore you, When broad mankind your valour needs ;

When the kindly country that bore you, When broad mankind your valour needs ;

When the kindly country that bore you, When broad man - kind your valour needs ;

Allegro marziale. ♩ = 120.

Animato e marcato.

When the good and great gone be - fore you, Look down to mark your no-ble deeds ;

When the good and great gone be - fore you, Look down to mark your no-ble deeds ;

When the good and great gone be - fore you, Look down to mark your no-ble deeds ;

When the good and great gone be - fore you, Look down to mark your no-ble deeds ; For your

Animato e marcato.

For the love of fatherland and free - dom, For truth and right stand in the van !

For your fatherland and free-dom, For truth and right stand in the van !

For the love of fatherland and free - dom, For truth and right stand in the van !

fa - ther - land and freedom, For truth and right stand in the van ! Fling wealth and

THE COMRADES' SONG OF HOPE.

Fling wealth and pomp to those who need . . . them, Be staunch and bold, and play the

Fling wealth and pomp to those who need them, Be staunch and bold, and play the

Fling wealth and pomp to those who need . . . them, Be staunch and bold, and play the

pomp to those who need them, Be staunch and bold, and play the

man, *cres.* be staunch and bold, and play the man, be staunch and

man, *cres.* be staunch and bold, and play the man, be staunch and

man, *cres.* be staunch and bold, and play the man, be staunch and

man, *cres.* be staunch and bold, and play the man, be staunch and

man, be staunch and bold, and play the man, be staunch and bold,

cres.

bold, and play the man, *molto cres.* play the man! *ff* Truth your stan-dard, ho - ly your

bold, and play the man, *molto cres.* play the man! *ff* Truth your stan-dard, ho - ly your

bold, and play the man, *molto cres.* play the man! *ff* Truth your stan-dard, ho - ly your

bold, and play the man, *molto cres.* play the man! *ff* Truth your stan-dard, ho - ly your

and play the man, play the man, play the man! Truth your stan-dard, ho - ly your

molto cres. *ff*

THE COMRADES' SONG OF HOPE.

cause, Be faith - ful to death for your free-dom and laws, Truth your stan-dard, ho - ly your

cause, Be faith - ful to death for your free-dom and laws, Truth your stan-dard, ho - ly your

cause, Be faith - ful to death for your free-dom and laws, Truth your stan-dard, ho - ly your

cause, Be faith - ful to death for your free-dom and laws, Truth your stan-dard, ho - ly your

cause, Be faith - ful to death for your freedom and laws. For the love of fa-ther-land and

cause, Be faith - ful to death for your freedom and laws. For your fa-ther-land and

cause, Be faith - ful to death for your freedom and laws. For the love of fa-ther-land and

cause, Be faith - ful to death for your freedom and laws. For your fa - ther - land and

free - dom, For truth and right stand in the van ! Fling wealth and pomp to those who

freedom, For truth and right stand in the van ! Fling wealth and pomp to those who

free - dom, For truth and right stand in the van ! Fling wealth and pomp to those who

freedom, For truth and right stand in the van ! Fling wealth and pomp to those who

THE COMRADES' SONG OF HOPE.

need . . them, Be staunch and bold, and play the man, be staunch and
 need them, Be staunch and bold, and play the man, be staunch and
 need . . them, Be staunch and bold, and play the man, be staunch and
 need them, Be staunch and bold, and play the man, be staunch and bold,

bold, and play the man, be staunch and bold, and play the
 bold, and play the man, be staunch and bold, and play the
 bold, and play the man, be staunch and bold, and play the
 and play the man, be staunch and bold, and play the man,

man, play the man, Truth your stan-dard, ho-ly your cause, Be faith-ful to
 man, play the man, Truth your stan-dard, ho-ly your cause, Be faith-ful to
 man, play the man, Truth your stan-dard, ho-ly your cause, Be faith-ful to
 play the man, play the man, Truth your stan-dard, ho-ly your cause, Be faith-ful to

THE COMRADES' SONG OF HOPE.

death for your free-dom and laws, Truth your stan-dard, ho - ly your cause, Be faith - ful to

death for your free-dom and laws, Truth your stan-dard, ho - ly your cause, Be faith - ful to

death for your free-dom and laws, Truth your stan-dard, ho - ly your cause, Be faith - ful to

death for your free-dom and laws, Truth your stan-dard, ho - ly your cause, Be faith - ful to

death for your free-dom and laws! Your cause is right, and right is

death for your free-dom and laws! Your cause is right, your cause is right, and right is right, and right is

death for your free-dom and laws! Your cause is right, and right is

death for your free-dom and laws! Your cause is right, and right is

might, Then play the man, and win the fight; Your cause is

might, Then play the man, then play the man, and win the fight, and win the fight; Your cause is

might, Then play the man, and win the fight; Your cause is

might, Then play the man, and win the fight; Your cause is right, your cause is

THE COMRADES' SONG OF HOPE.

right, and right is might, Then play the man, and win the

right, and right is might, Then play the man, and win the

right, and right is might, Then play the man, and win the

right, and right is might, and right is might, Then play the man, then play the man, and win the fight, and win the

poco accel. fight, play the man, win the fight, play the man, win the

fight, play the man, win the fight, play the man, win the

fight, play the man, win the fight, play the man, win the

fight, play the man, win the fight, play the man, win the

poco accel. fight, play the man, win the fight, play the man, win the

fff Allargando. fight, play the man, win the fight, play the man!

fight, play the man, win the fight, play the man!

fight, play the man, win the fight, play the man!

fight, play the man, win the fight, play the man!

fff Allargando.

(12)

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In all thy n
All among
When icicle
Jolly Crick
Emigrant's
Shepherd's
Pillar's Son
Fairies' Son
June (s.s.a.
Awake! the
Fair Flower
O happy he
Green Leav
Dinge
Anger's Tr
The Dream
God speed
There is a
Football So
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Come away
Old May-da
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A Night So
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A Drinking
Sylvan pleas
Consolation
Good night,
Hunting So
Lady, rise,
Summer M
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Orpheus wi
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Adieu, Lov
Sir Knight
The Woun
Woman's s
Autolycus'
Footsteps
The Sun sh
The Pilgr
My soul, t
Awake, the
How sweet
Land, Ho!
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All is not
Hark how
All ye woo
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53	Who is Sylvia	1d.	139	My true love hath my heart	2d.
54	Fear no more the heat	3d.	140	Doth not my lady come	1d.
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60	The Indian Maid	1d.	146	As it fell upon a day	3d.
61	The Pearl Divers	4d.	147	Huntsman, rest	3d.
62	Robin Goodfellow G. A. Macfarren	3d.	148	'Tis May upon the mountain	3d.
63	Breath, break on thy cold grey	1d.	149	Take, oh take those lips away	1d.
64	Echoes (The Splendour falls)	1d.	150	The Rainy Day ... A. Sullivan	1d.
65	Song of the Railroads	1d.	151	Oh, hush thee, my babe	3d.
66	Christmas	1d.	152	Evening	1d.
67	Adieu, Love, Adieu	3d.	153	Joy to the Victors	2d.
68	Sir Knight, Sir Knight Macfarren	1d.	154	Parting gleams	1d.
69	The Wounded Cupid	3d.	155	Echoes	1d.
70	Woman's smile	3d.	156	Spring ... W. Macfarren	1d.
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73	The Sun shines fair	3d.	159	Winter	3d.
74	The Pilgrims ... H. Leslie	3d.	160	You stole my love	1d.
75	My soul to God,	3d.	161	Dainty love	1d.
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78	Land, Ho!	1d.	164	The Light of Life	3d.
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80	Thine eyes so bright	1d.	166	Sunshine through the	3d.
81	All is not gold ... Westbrook	3d.	167	The Corn Field	3d.
82	Hark how the birds ... H. Lahee	3d.	168	Wake! to the hunting ... H. Smart	1d.
83	All ye woods (S.S.A.T.B.)	1d.	169	Doat thou idly ask	3d.
84	My love is fair (S.A.T.T.B.) H. Leslie	1d.	170	A Psalm of Life	1d.
85	Charm me asleep (S.S.A.T.B.B.)	3d.	171	Only Thou	1d.
86	When twilight dew ... H. Hiles	1d.	172	I prithee send me back	1d.
173	The Moon ... H. Smart	3d.	174	A Spring Song	3d.
175	An Autumn Song	3d.	176	The Two Spirits	3d.
177	The Crusaders	1d.	178	The Caravan	1d.
179	Stradella	3d.	180	When evening's twilight ... Hatton	1d.
181	Absence	1d.	182	April showers	1d.
183	The red, red rose	1d.	184	Beware, beware	1d.
185	The Sailor's Song	1d.	186	Good Night	1d.
187	Blythe is the bird	2d.	188	Stars of the summer night	1d.
189	The hemlock-tree	4d.	190	Jack Frost	1d.
191	I loved her	3d.	192	The Village Blacksmith	1d.
193	Bait (Come, live with me)	3d.	194	Softly fall the shades of	3d.
195	Auburn (Sweet village)	3d.	196	Bird of the wilderness	3d.
197	The Summer gale	2d.	198	I met her in the quiet lane	2d.
199	If thou art sleeping	3d.	200	Spring Song	3d.
201	Good wishes	3d.	202	Parting and Meeting	3d.
203	Whether kissed by sunbeams	3d.	204	The roses are blushing	1d.
205	The Rivals	3d.	206	The village dance	3d.
207	Song of the Gipsy maidens	1d.	208	The Waterfall	3d.
209	Over hill, over dale	3d.	210	Love me little, love me long	3d.
211	Going a-maying	3d.	212	See, the rooks are homeward	3d.
213	Sweet Lady moon	3d.	214	Hark, the Convent bells are	1d.
215	When evening's (male voices)	1d.	216	Warrior's Song	3d.
217	Absence	2d.	218	April showers	1d.
219	The red, red rose	3d.	220	Beware, beware	1d.
221	The happiest land	1d.	222	The Sailor's Song	3d.
223	Busy, curious, fly	2d.	224	Good night, beloved	2d.
225	Bacchanalian Song	3d.	226	Stars of the summer	1d.
227	King Witla's Song	3d.	228	Tars' Song	3d.
229	The hemlock-tree	4d.	230	Jack Frost	3d.
231	The Lye	3d.	232	I loved her	3d.
233	Village Blacksmith	3d.	234	The Letter	3d.
235	Shall I wasting in	3d.	236	Way to build a boat	4d.
237	I loved a lass	4d.	238	The Lifeboat	3d.
239	Shepherd's farewell ... H. Smart	1d.	240	The waves' reproof	3d.
241	Ave Maria	2d.	242	Spring	2d.
243	Morning	3d.	244	Hymn to Cynthia	1d.
245	Cradle Song	1d.	246	The joys of Spring	3d.
247	Dream, baby, dream	1d.	248	A song for the Seasons	3d.
249	O say not that my heart	2d.	250	Love and mirth	3d.
251	Sweet vesper hymn	3d.	252	Crocuses and Snowdrops	1d.
253	Stars of the summer night	1d.	254	Wind thy horn	3d.
255	The land of wonders	3d.	256	Yellit birds that sit and sing	2d.
257	How soft the shades of	1d.	258	How sweet is summer	2d.

OUR ISLAND HOME

FOUR-PART SONG

THE WORDS WRITTEN BY SHAPCOTT WENSLEY

THE MUSIC COMPOSED BY

EATON FANING.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Marziale. *Not too fast.* *mf*

SOPRANO

ALTO.

TENOR.

BASS.

Marziale. $\text{♩} = 84.$ *Not too fast.* *mf*

home beloved and free, Set a - mid the sil - ver sea, Ca - ressed by winds that wander o'er the

home beloved and free, Set a - mid the sil - ver sea, Ca - ressed . . by winds o'er the

home beloved and free, Set a - mid the sil - ver sea, Ca - ressed . . . by winds that

home beloved and free, Set a - mid the sil - ver sea, Ca - ressed by winds . . that

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(2)

OUR ISLAND HOME.

foam ; And tem-pests as they sweep, With the mu- sic of the deep, Bid
 foam ; And tem-pests as they sweep, With the mu- sic of the deep, Bid
 wan- der o'er the foam ; And tem-pests as they sweep, With the mu- sic of the deep, Bid
 wan- der o'er the foam ; And tem-pests as they sweep, With the mu- sic of the deep, Bid

cres.
cres.
cres.
cres.
cres.

Brit-ons guard their dear old is - land home. Then
 Brit-ons guard their dear old is - land home. Then
 Brit-ons guard their dear old is - land home. Then
 Brit-ons guard their dear old is - land home. Then

Animato.
ff
ff
ff
ff

cheer, boys, cheer, For King and country dear ; And be true as our sires in days of
 cheer, boys, cheer, For King and country dear ; And be true as our sires in days of
 cheer, boys, cheer, For King and country dear ; And be true as our sires in days of
 cheer, boys, cheer, For King and country dear ; And be true as our sires in days of

Animato.
ff

OUR ISLAND HOME.

yore ; Whose courage strong and splen - did Our is - land home de - fend - ed, And

yore ; Whose courage strong and splen - did Our is - land home de - fend - ed, And

yore ; Whose courage strong and splen - did Our is - land home de - fend - ed, And

yore ; Whose courage strong and splen - did Our is - land home de - fend - ed, And

rit.

a tempo spread great England's name from shore to shore, *crea.* and spread great England's name from shore to

a tempo. spread great England's name from shore to *crea.* and *poco rit.* spread England's name from shore to

a tempo. spread great England's name from shore to *crea.* and *poco rit.* spread great England's name from shore to

a tempo. spread England's name from shore to *crea.* and *poco rit.* spread England's name from shore to

a tempo. *crea.* *poco rit.*

Ped.

a tempo. shore. *mf* We've a

a tempo. shore. *mf* We've a

a tempo. shore. *mf* We've a

a tempo. shore. *mf* We've a

a tempo. shore. *mf* We've a

a tempo. *mf*

(4)

OUR ISLAND HOME.

King the world renowned, With his peo-ple's homage crowned, To whom the years but greater glo-ries

King the world renowned, With his peo-ple's homage crowned, To whom . . the years great-er

King the world renowned, With his peo-ple's homage crowned, To whom . . the years but

King the world renowned, With his peo-ple's homage crowned, To whom the years . . but

bring; We will guard his throne and power, And

glo-ries bring; We will guard his throne and power, And

great-er glo-ries bring; We will guard his throne and power, And

great-er glo-ries bring; In peace or dan-ger's hour, We will guard his throne and power, And

cry with heart and voice, "God save the King." Then

cry with heart and voice, "God save the King." Then

cry with heart and voice, "God save the King." Then

cry with heart and voice, "God save the King." Then

Animato. Then

OUR ISLAND HOME.

cheer, boys, cheer, For King and country dear; And be true as our sires in days of
 cheer, boys, cheer, For King and country dear; And be true as our sires in days of
 cheer, boys, cheer, For King and country dear; And be true as our sires in days of
 cheer, boys, cheer, For King and country dear; And be true as our sires in days of

yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And
 yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And
 yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And
 yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And

a tempo. spread great England's name from shore to shore, *cres.* and spread great England's name from shore to
a tempo. spread great England's name from shore to shore, *cres.* and spread England's name from shore to
a tempo. spread great England's name from shore to shore, *cres.* and spread great England's name from shore to
a tempo. spread England's name from shore to shore, *cres.* and spread England's name from shore to

OUR ISLAND HOME.

a tempo.
shore.
a tempo.
shore.
a tempo.
shore.
a tempo.
shore.

a tempo.
mf
We've a

mf
The mother-land, the land we love so

mf
The land . . . we love, . . . the

mf
Ev - er strong in freedom's cause, The land, . . . the mo - ther -

land of e - qual laws, Ev - er strong in freedom's cause, The mo - ther - land, . . . the

p
well ! And watch we'll keep, And guard . . . the homes where

p
mo - ther - land, And watch we'll keep, And guard . . . the homes where

mf
- land we love so well ! And watch and ward we'll keep, Where our loy - al fa - thers sleep, And

mf
- land we love so well ! And watch and ward we'll keep, Where our loy - al fa - thers sleep, And

tr
p

OUR ISLAND HOME.

Animato. *ff*

in our loved ones dwell. Then

in our loved ones dwell. Then

guard the homes wherein our loved ones dwell. Then

guard the homes wherein our loved ones dwell. Then

Animato. *ff*

cheer, boys, cheer, For King and coun-try dear; And be true as our sires in days of

cheer, boys, cheer, For King and coun-try dear; And be true as our sires in days of

cheer, boys, cheer, For King and coun-try dear; And be true as our sires in days of

cheer, boys, cheer, For King and coun-try dear; And be true as our sires in days of

yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And

yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And

yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And

yore; Whose courage strong and splen - did Our is - land home de - fend - ed, And

rit.

OUR ISLAND HOME.

a tempo. *cres.* *poco rit.*
spread great England's name from shore to shore, and spread great England's name from shore to
a tempo. *cres.* *poco rit.*
spread great England's name from shore to shore, and spread England's name from shore to
a tempo. *cres.* *poco rit.*
spread great England's name from shore to shore, and spread great England's name from shore to
a tempo. *cres.* *poco rit.*
spread England's name from shore to shore, and spread England's name from shore to

a tempo. *Slower.* *mf*
shore. *Slower.* Long may
a tempo. *Slower.* *mf*
shore. Long may
a tempo. *Slower.* *mf*
shore. Long may
a tempo. *Slower.* *mf*
shore. Long may
a tempo. *Slower.* *mf*
shore. Long may

peace and plen - ty smile On our hap - py na - tive isle, With bless - ing o - ver hamlet, vale and
peace and plen - ty smile On our hap - py na - tive isle, With bless - ing o - - ver
peace and plen - ty smile On our hap - py na - tive isle, With bless - ing o - ver
peace and plen - ty smile On our hap - py na - tive isle, With bless - ing o - - ver

OUR ISLAND HOME.

a tempo. *cres.*

hill ; But should battle trump be heard, May our hearts with pride be stirred, To

a tempo. *cres.*

vale and hill ; But should battle trump be heard, May our hearts with pride be stirred, To

a tempo. *cres.*

ham-let, vale and hill ; But should battle trump be heard, May our hearts with pride be stirred, To show the

a tempo. *cres.*

ham-let, vale and hill ; But should battle trump be heard, May our hearts with pride be stirred, To

f a tempo. *cres.*

Animato. *ff*

show the world that this is Eng-land still ! Then

show the world that this is Eng-land still ! Then

world . . . that this is Eng-land still ! Then

show the world that this is Eng-land still ! Then

Animato. *ff*

cheer, boys, cheer, For King and coun-try dear ; And be true as our sires in days of

cheer, boys, cheer, For King and coun-try dear ; And be true as our sires in days of

cheer, boys, cheer, For King and coun-try dear ; And be true as our sires in days of

cheer, boys, cheer, For King and coun-try dear ; And be true as our sires in days of

OUR ISLAND HOME.

To
To
the
To

yore ; Whose cou-rage strong and splen - did Our is-land home de-fend - ed, And
yore ; Whose cou-rage strong and splen - did Our is-land home de-fend - ed, And
yore ; Whose cou-rage strong and splen - did Our is-land home de-fend - ed, And
yore ; Whose cou-rage strong aud splen - did Our is-land home de-fend - ed, And

rit.

spread great England's name from shore to shore, and spread great England's name from shore to
spread great England's name from shore to shore, and spread England's name from shore to
spread great England's name from shore to shore, and spread great England's name from shore to
spread England's name from shore to shore, and spread England's name from shore to

a tempo. *cres.* *poco rit.*
a tempo. *cres.* *poco rit.*
a tempo. *cres.* *poco rit.*
a tempo. *cres.* *poco rit.*

Ped.

of
of
of
of
of

shore.
shore.
shore.
shore.
shore.

a tempo. *a tempo.* *a tempo.* *a tempo.* *a tempo.*

a tempo.

Also published in Novello's Tonic Sol-fa Series, No. 1934, price 1½d.

NOVELLO'S OCTAVO EDITION OF PART-SONGS.

SELECTED LISTS OF RECENTLY PUBLISHED PART-SONGS.

MIXED VOICES (S.A.T.B., Unaccompanied or Accompaniment)

ad lib. where not otherwise indicated.

Angelus	E. Elgar	4d.	My dear mistress has a heart	John E. West	ad.
Ash Grove, The (arr. by T. F. Dunhill)	Welsh Folk-Song	3d.	News from Whydah	H. Balfour Gardiner	ad.
Beleaguered, The (arranged)	A. Sullivan	2d.	O can ye sew cushions? (arr. by Granville Bantock)	Old Scottish Cradle Song	ad.
Between	T. Adams	14d.	O tender sleep	M. F. Phillips	ad.
Bring me a golden pen	F. H. Cowen	3d.	Our Island Home	Eaton Fanning	ad.
Cargoes	H. Balfour Gardiner	3d.	Out of the darkness (3 parts)	Granville Bantock	ad.
Cherry ripe	W. G. Ross	2d.	Out upon it	C. H. H. Parry	ad.
Comrades' song of hope (arr. by Percy E. Fletcher)	A. Adam	2d.	Perfection (Humorous)	A. C. Mackenzie	ad.
Cruiskeen Lawn, The (arr. by Granville Bantock)	Irish Air	3d.	Phyllida flouts me	C. Lee Williams	ad.
Death on the hills (7 parts)	E. Elgar	6d.	Phyllis the fair (arr. by E. L. Bainton)	Scottish Folk-Song	ad.
Duncan Gray (arr. by C. Macpherson)	Scotch Air	3d.	Proud Maisie	H. Balfour Gardiner	ad.
Emer's lament for Cuchulain (arr. by Granville Bantock)	Irish Air	3d.	Puck is King	F. Idle	ad.
Evening brings us home	F. H. Cowen	14d.	Qui Vive!	A. C. Mackenzie	ad.
Evening Star, The	S. Coleridge-Taylor	14d.	Rest comes at eve (Op. 28, No. 6)	A. Jensen	ad.
Evensong (S.A.T.B.B.)	M. F. Phillips	2d.	Rose of the Valley, The	W. Reeve	ad.
Fountain, The (5 parts)	E. Elgar	6d.	Serenade	E. Elgar	ad.
Franklyn's Dogge, A (Humorous) (arranged)	A. C. Mackenzie	4d.	She is not fair to outward view	F. Idle	ad.
Go, song of mine (6 parts)	E. Elgar	6d.	Shower, The	E. Elgar	ad.
God sends the night	R. Somerville	14d.	Sleeping	E. German	ad.
Goslings, The (Humorous) (arranged)	F. J. Bridge	3d.	Soldier, rest	D. Stephen	ad.
Here a pretty baby lies	H. A. Smith	14d.	Song of Fionnuala, The (arr. by Granville Bantock)	Irish Air	ad.
How eloquent	John E. West	3d.	Song of love's coming, A	A. C. Mackenzie	ad.
I love my love in the morning	B. Johnson	14d.	Song of Prosperine	S. Coleridge-Taylor	ad.
In praise of Neptune	E. German	3d.	Soul of the world ("St. Cecilia's Day")	Purcell	ad.
In pride of May	John E. West	14d.	Spirit of night (3 parts)	Granville Bantock	ad.
In the silent West (8 parts)	Granville Bantock	4d.	Spring	John E. West	ad.
Islet, The	Percy E. Fletcher	14d.	Swan day so cool	E. German	ad.
June	F. H. Cowen	3d.	Swiftly by the birds (Op. 39, No. 3)	Schumann	ad.
Kitty of Coleraine (arr. by C. H. Lloyd)	S. Coleridge-Taylor	2d.	Tell me, my lute	W. H. Reed	ad.
Lee Shore, The	Irish Air	3d.	Three Knights, The	E. German	ad.
Leprehaun, The	S. Coleridge-Taylor	2d.	Three ships, The	Colin Taylor	ad.
Lie still, my little one	C. Harris	3d.	Waken, Lords and Ladies gay	W. W. Starnes	ad.
Little Sandman, The (arr. by John E. West)	Volslied	3d.	Weep you no more	A. Somervell	ad.
Longing	Haydn Keeton	2d.	Welcome, heroes of renown (Cornelius March)	Mendelssohn	ad.
Love is a sickness	A. W. Marchant	14d.	What shall we dance	F. H. Cowen	ad.
Love the harlequin	H. W. Wareing	3d.	When all the world is young	J. Pointer	ad.
Love's tempest (3 parts)	E. Elgar	6d.	Whispers of Summer	S. Coleridge-Taylor	ad.
Lullaby (Op. 49, No. 4) (arr. by John E. West)	Brahms	14d.	Who rides for the King	R. Somerville	ad.
March of the Cameron Men (arr. by Granville Bantock)	M. M. Campbell	3d.	Wind of the Waters (Op. 59, No. 2)	Schumann	ad.
Meeting of the Waters (arr. by T. F. Dunhill)	Irish Air	14d.	Winter is past, The (arr. by E. L. Bainton)	Scottish Folk-Song	ad.
Morning Song (arr. by Brahms)	German Folk-Song	3d.	World is too much with us, The	Granville Bantock	ad.
Morning Song	M. F. Phillips	14d.	Young May Moon, The (arr. by C. H. Lloyd)	Irish Air	ad.
My bonnie lass she smileth	E. German	3d.			

FEMALE VOICES (THREE-PART (S.S.A.) and with Accompaniment)

where not otherwise indicated.

Annie Laurie (arr. by C. Macpherson)	Scotch Air	3d.	Oh, the merry May (unaccomp.)	P. E. Fletcher	ad.
Aubade (2 parts)	J. Ireland	14d.	Pixies, The	H. Blair	ad.
Ballad of Sir Humphrey Gilbert, The	W. Wolstenholme	6d.	Queen of the heavens (Op. 37, No. 3) (4 parts)	S. Coleridge-Taylor	ad.
Beauteous morn	E. German	3d.	River King, The (Op. 91, No. 3) (4 parts unaccomp.)	Brahms	ad.
Come away, death	J. Harrison	2d.	Rose tree, The	Schumann	ad.
Dawn of Day, The (arranged)	S. Reay	3d.	See what a wonderful smile (4 parts unaccomp.)	Colin Taylor	ad.
Dream, baby, dream (unaccomp.)	P. E. Fletcher	3d.	Sing ye praises (Op. 37, No. 2) (4 parts)	Brahms	ad.
Echoes	J. Pointer	3d.	Sleep, little baby (5 solo) (4 parts unaccomp.)	Colin Taylor	ad.
Encircled with a twine of leaves	S. Coleridge-Taylor	3d.	Slumber Song, A (arranged)	F. N. Lohr	ad.
Exiles, The (unaccomp.)	Laurent de Rille	3d.	Song of morning, A	A. C. Mackenzie	ad.
Father Eternal (Op. 37, No. 1) (4 parts)	Brahms	14d.	Song of the Ermine	César Franck	ad.
Forest Fay, The (Op. 69, No. 2) (4 parts unaccomp.)	Schumann	14d.	Spring Song, A (arranged)	C. Pissini	ad.
Hark the curfew stealing (3 parts)	F. H. Cowen	14d.	Stars of the Summer night (2 parts)	E. Elgar	ad.
Here a pretty baby lies	H. A. Smith	14d.	Summer's call, The (2 parts)	F. H. Cowen	ad.
In the warm blue weather (4 parts unaccomp.)	Colin Taylor	3d.	There is a garden in her face (2 parts)	W. Wolstenholme	ad.
June Roses (Op. 29, No. 2)	Schumann	14d.	To Blossoms	P. Bowie	ad.
Linger, O gentle time (2 parts)	F. H. Cowen	3d.	What can lambskins do?	S. Coleridge-Taylor	ad.
Little Sandman, The (from Brahms's Volkslieder)	(arranged by John E. West)	3d.	When evening casts her shadows round (arranged)	Clowes Bayley	ad.
Lullaby (Op. 49, No. 4) (arranged)	Brahms	14d.	Wild flowers (2 parts)	Percy E. Fletcher	ad.
Ditto (2 parts)	Brahms	14d.	Zephyr among the flowers (2 parts)	Percy E. Fletcher	ad.
May-bells	John E. West	3d.			
Music when soft voices die (6 parts unaccomp.)	J. Harrison	3d.			

MALE VOICES (T.T.B.B., Unaccompanied or Accompaniment *ad lib.*)

where not otherwise indicated.

Alexander (Humorous) (T. (or A.) T.B.B.)	A. H. Brewer	2d.	Lullaby (Op. 49, No. 4) (arr. by John E. West)	Brahms	ad.
Bacchanalian Chorus	J. W. Elliott	4d.	Mad Dog, The (Humorous) (A.T.B.B.)	C. H. H. Parry	ad.
Boy, The (Humorous) (T. (or A.) T.B.B.)	A. H. Brewer	4d.	Marching (Op. 41, No. 4) (Humorous)	Brahms	ad.
Crossing the Bar	T. F. Dunhill	3d.	Night March, The (Op. 62, No. 1)	Schumann	ad.
Dirge of Kisses, A	P. E. Fletcher	3d.	Orpheus (Humorous) (A.T.B.B.)	C. H. H. Parry	ad.
Duncan Gray (T.T.B.B.)	A. M. Richardson	3d.	Pibroch of Donuil Dhu	Granville Bantock	ad.
Early one morning (arr. by T. F. Dunhill) (A.T.B.B.)	Folk-Song	3d.	Queen of my heart, The	Laurent de Rille	ad.
Echoes	T. F. Dunhill	2d.	Riders of the night, The	P. E. Fletcher	ad.
Festival Song	Granville Bantock	2d.	Sally in our alley (arr. by H. Elliot Button)	Old English	ad.
Full fathom five	T. F. Dunhill	3d.	Soldier, rest	A. Somervell	ad.
Glories of our blood and state, The	Granville Bantock	3d.	Song of Freedom (Op. 62, No. 2)	C. H. H. Parry	ad.
He that hath a pleasant face (arranged)	Hutton	3d.	That very wise man (Humorous) (A.T.B.B.)	A. H. Brewer	ad.
Laird o' Cockpen	Granville Bantock	4d.	There was an old man (Humorous)	Brahms	ad.
Land of little people, The (A.T.B.B.)	E. W. Naylor	3d.	United are we (Op. 41, No. 2)	Julius Harrison	ad.
Land of the leal, The (arr. by H. Elliot Button)	Scotch Air	4d.	Viking Song	F. Hegar	ad.
Let the hills resound (arranged)	Brinley Richards	4d.	Walpurga (Op. 30)	Folk-Song	ad.
Little Sandman, The (arr. by John E. West)	German Folk-Song	3d.	Winter is gone, The (arr. by R. Vaughan Williams)	Folk-Song	ad.
Lotus Flower, The (Op. 33, No. 3)	Schumann	2d.			
Lucifer in starlight (6 parts)	Granville Bantock	6d.			

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Orchestral Accompaniment.